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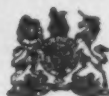
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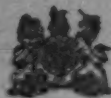
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JANUARY, 1928.

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VOLUME IX

No. 1

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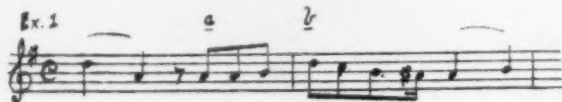
## PHRASING

It might be supposed that in music, with all its diacritical marks—*f*, *p*, *sf*, *stacc.*, *leg.*, *rall.*, *accel.*, and a dozen more—it would be easier to get the phrasing right than with words, which have no such marks. But written words have none because, however many they had, they would never be able to convey to paper the subtleties of the speaking voice. Music set to words dispenses with these marks on the whole, and when it is independent of them economises as far as possible, because otherwise it would soon look (as in some editions it does look) like a page of Conington's Virgil—four lines of text to forty of comment; only worse, because the comment has to be interwoven with the text, and that soon leads to much corruption and many various readings. Handel put no marks except occasionally for the fiddles, who presumably would not all hear at their desks what the voice was doing. Beethoven introduced a good many, because he wanted to shake the eighteenth century out of its complacency. Brahms used few, because he saw the folly of trying to make his music foolproof. Schumann started with a great many, but grew wiser.

When music is composed to words there is no need of such marks. As we all know, the words once settled not only such nuances but the very time of the music, and they only ceased to do so when they were taken, by a choir singing in harmony, at different times. Composers (or, if they have refrained, editors) sometimes ornament the voice-part of a song with expression marks; there were some curiously wooden examples of this in old hymn books. But the singer knows, or ought to know, without their help what he is about, and the less he is hampered the better.

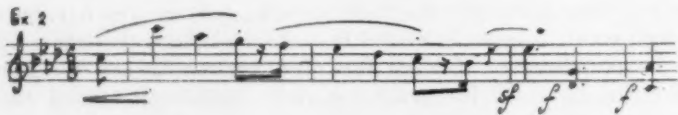
I once had the privilege, as I now see it to have been—the labour.

as I thought it then—of teaching the piano to youth. Youth has an engaging habit of making very straight remarks. He used to say to me of a new piece, often enough for it to be clear that there was something behind it, 'Sir, I don't see any tune in it.' The more I thought this over the more certain it became that what he didn't see was the time. The tune was, perhaps,

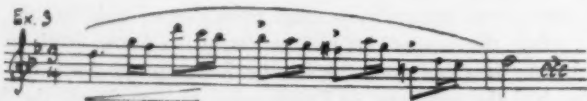


and if you play that with an accent at *a* and none at *b*, most of the meaning certainly evaporates. But accents as slight as that are easier to feel than to describe, and so, abandoning the attempt, I was foolish enough to pencil over the notes—'Gently, you really needn't hurt the door'—which happened to be what I had just said as he came in banging it behind him. I saw what I had done in thus perpetuating the ephemeral and, like Mr. Tinkler with the algebra sum that he saw was coming out wrong on the blackboard, I hastily rubbed it out. But the harm was done, and the lightest of Mendelssohn's 'Lieder' was henceforth known between us as the 'Hurt the door' tune—the point having been all the time, as he knew quite well, bless him! *not* to hurt the door. It was a warning that setting words to existing music is a double-edged business.

A good deal of bad phrasing comes from simply not reading the text carefully. It is not rare to hear this phrase from 'Aufschwung'



averaged by a single unthinking legato, with the pedal, perhaps, rammed down to cover up the leaps in the bass and help out the crescendo, although those last two (otherwise unnecessary) *f*'s say clearly that the chords are detached. Again, in this phrase from 'Papillons'





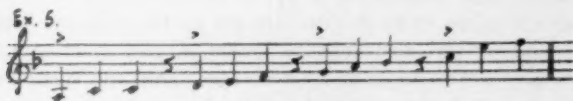
Schumann knew well enough what the philistine would do; down would go his glib little finger with a bang on that high D. So he tried to forestall him; but having no mark for 'Don't accent!' he put three accents in the following bar as a sort of lightning conductor. But that only divides the philistines into two classes—those who don't read what is printed and bump on the D in spite of it, and those who do read, but read the three accents as heavy sforzandos\* and turn the bridle-path into a bus-route. How wise Brahms was!

And as we have our Schumanns open, take the case of the written out *rallentando*—at least, if I am right—in the third and fourth bars of 'Eusebius.' The meaning to be conveyed is



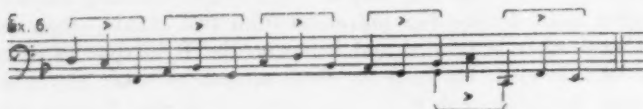
(one bar of 4/4 instead of two of 2/4); but we generally hear a slavish adherence to the letter of the text, rigid seven and rigid four instead of a tapering eleven. He might have written it so, if he had thought anyone would misunderstand, and if the modern fashion of changing the time signature as often as possible had prevailed in his day.

A more difficult case is that of cross-rhythm, the fusion of two dissimilar times (whereas in the easier cross-accent, his favourite syncopation, one of two identical times is postponed). The first four bars of the Novelette provides an instance. Here your philistine invariably thumps the second triplet. Whatever may be right, that must surely be wrong. Let us write out treble and bass separately but without the bar-lines, which only confuse. The right hand has crotchet triplets, discontinuous, accented on the first (four-time),



\* It is common to hear Beethoven's favourite *sf*-in-a-piano-passage played as *sf*, with, perhaps, a stormy crescendo heralding it—a thing the half-educated amateur is especially fond of in the first two bars of the finale of Op. 27, No. 2.

and the left crotchet triplets, continuous, accented on the second (three-time), and with a *stretto* at the end.

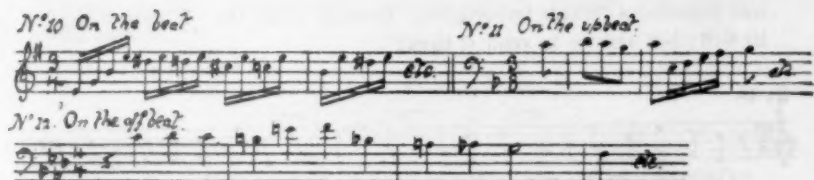


No, those are not quite the notes, it is true, but they show the general line without complications. Now we write out the passage as a whole, putting in the accents we have obtained.

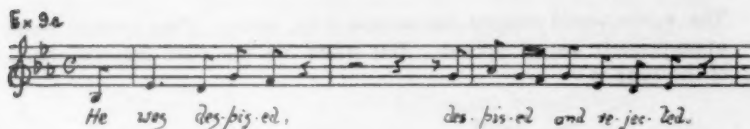


—and then play it, feeling the accents rather than displaying them. This reading allows us to think, at any rate, that neither the second triplet nor any of them is to be thumped. Schumann did not mark it so because a poem is not a school book; he only asked us to read it as if it were sense. It is open to anyone to read this passage in any way that will make that sense. That the composer's work is a synthesis does not absolve the executant from analysing. After all, an analysis is only a framework for ideas that we all possess in common.

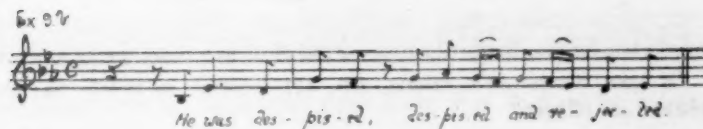
Composers think their music in metre, which they afterwards fit into the framework of time, as the poet thinks his words in feet and then fits them to the line; only, the thinking and the fitting are so instantaneous that they seem to be one act. Hence the bar-line, which is the visible sign of that framework, is apt to be misleading as to the real metre; we are taken in by it if we are not on the look-out. We find ourselves making two mistakes; we ignore it, and so miss the hang of the phrase, or we over-emphasise it, and 'scan the verse' instead of reading it. It is convenient to class phrases by the place where the bar accent occurs in them or, which is the same thing, by where they begin with reference to the bar-line. They begin (1) on the accent, or, if not, (2) on an upbeat, or (3) on an offbeat. Three successive subjects from 'the 48' show these.



Those that begin off the beat (2, and 3, 'anacrousic') are by far the commoner. The question as between (2) and (3) is to some extent one of writing. The barring is not always conclusive. The composer may not have left clear directions, or may have been in two minds, or his editor may not have understood him. There is some doubt, for instance, about the 'Messiah.' Handel wrote



that is, with the accent on 'was.' But he also wrote, and put aside



with the accent on the second syllables of 'despised' and 'rejected,' which is better sense. As we can hardly doubt that he would have preferred the second to the first in itself, can we suppose the rejection (probably on other grounds) means that he thought the question of barring to be of minor importance? Similarly, there are two versions of 'How beautiful are the feet'; in one of them 'beautiful,' and in the other 'feet,' falls on the first of the bar. 'But who may abide' is marked 3/8, but it seems clear from the autograph that it was thought in 12/8 just as much as 'How beautiful.' The cadences of 'He shall feed his flock' as it stands are all at the half-bar; it would almost certainly, nowadays, have opened at the half-bar so as to close on the first of the bar. But we remember that barring had not been in very long, and the 'first of the bar' had not had time to establish its position.

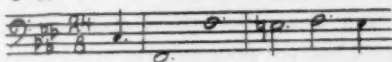
Now that it has established it, the question of upbeat v. offbeat





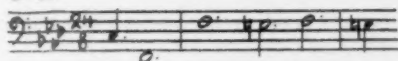
opening of the 'Appassionata' as an upbeat, because the underlying bass is

Ex 15.



But it is not uncommon to hear the phrase end with a thump on the final crotchet, which confuses us by suggesting an offbeat.

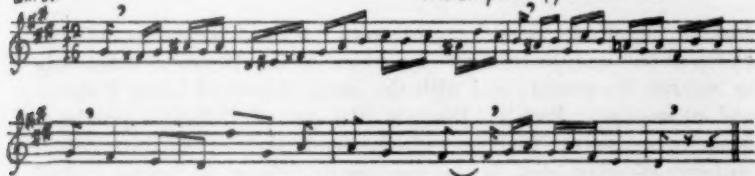
Ex 16



Endless instances might be quoted where notation fails, and must fail, to be explicit, and the composer relies on the musical good sense of the performer. Often that good sense shows itself in leaving things alone. We shall have our doubts as to whether Westphal's advice for this fugue—

Ex 17.

*Welltempered keyboard N° 28*



—is sound; and we shall have little doubt that Bach never meant the following:—

Ex 18

*Welltempered keyboard N° 28*



In Ex. 17 this phrasing ruins the flow if an actual break is made, and, even in legato, a tiny accent or a slight drag would develop into a mannerism before we had done with it. In Ex. 18 the phrasing dots half the *i*'s and leaves the others undotted, which ruins the sense. In both it stereotypes performance, and in any case it is only a kind of 'minding the stops.' But a poet does not read by the stops, at least he reads much more by the swing of the line, because it is important to him where in the line he has placed his big and his little words.

Come down, O maid, from yonder mountain heights;

And come, for Love is of the valley, come  
For Love is of the valley, come thou down  
And find him.

So waste not thou; but come; for all the vales  
Await thee; azure pillars of the hearth  
Arise to thee; the children call, and I  
Thy shepherd pipe, and sweet is every sound,  
Sweeter thy voice, but every sound is sweet.

Just as the word 'come' or the word 'sweet' occurs in different places in the line, so the four-note figure in Ex. 18 occurs differently as regards the accent; and with the same object—of being insistent and persuasive. Bach's 'line' is like one of Holbein's profiles—done in one sweep, and yet embodying all sorts of sensitive detail, without allowing that for a moment to divert its course. And Phrasing is the art of acknowledging the detail without breaking the sweep.

THE EDITOR.

## CHILD STUDIES IN MUSIC

THE title is an attempt, the most explicit we can think of, to define a certain musical genre. 'Musical?' an objector may say, 'why beg the question? Your genre depends entirely on extra-musical association.' We ask the indulgence of the purists. Whatever faults our enquiry may betray, pedantry will not be one of them. We propose to treat of music written not for children but about them, of conscious attempts to realise in music qualities typical of the child. To keep within bounds we shall steer clear of folk-music, and of large scale compositions like 'Hansel and Gretel.' We shall concentrate on art-works, for the piano mainly, in miniature form, works of which the 'Kinderscenen' of Schumann are the type and the fountain head. It may be possible to show that such works, whatever their external suggestions, have musical features distinctive enough to constitute them a genre.

It is hard to believe that Schumann was first in this field. Yet though much older music may be loosely called childlike, or childish, none of it comes under our definition. Anything pedagogic in aim is ruled out; Bach's pieces for his son Wilhelm Friedemann will not do, whatever paternal feeling may be in them. Mere *naïveté* of sentiment, mere simplicity of form and texture will not do. Nor will the limpidity of Mozart, the absence from his music of burdened modern emotion. The works he began to write at the age of five are in a sense child studies; documents, amazing enough, of the growth of his creative stature; but as such, of course, they are unconscious. We write of the conscious musical portrayal of childhood by a grown-up.

Yet it was on the subject of the titles of his little pieces that Schumann uttered a well-known disclaimer. Writing of *Rollstab*, the Berlin critic, he declared: 'He seems to think that I put a crying child in front of me and then seek for notes to imitate it. It is the other way round. . . . The titles came into existence afterwards.' How much, or how little, does this mean? Not, surely, that he wrote the pieces down as abstract studies, and then decided, one fine morning, that they were scenes from childhood. The 'Stimmung'—the mood, if not the image—suggested by each of them must surely have been in his mind as he composed. For he was sensitive, above all things, to psychological states. As a boy, he 'took off' in music characters, real or imaginary. He identified, as we know, certain conflicting dispositions of his mind with personages in his favourite

Jean Paul Richter. In his journalism he made them hold debates; he brought them into his music. One of his chief habits as a composer was to string miniatures together—vivid contrasting sketches like the procession-figures of 'Carnaval,' struck off in firm, epigrammatic strokes of melody, and warm splashes of harmony, all bathed in an atmosphere of dreams, or rough vigour, or bantering fun. Probably his disclaimer matters no more than does the position of the titles of Debussy's preludes. These come at the end of each piece, because they are meant as suggestions, not as labels. They lay down a path for the interpreter, who, though he should not walk in fetters, may not wander just where he will. The titles of 'Kinderscenen' set the moods appropriate for the various 'scenes.' And we soon find that Schumann is better at psychology than at pictorialism.

The prevailing mood of the collection is, of course, one which has long been unfashionable—cosy idealism, lapsing into sentimentality. This, as we know, floods the whole production of the German romantic school, of which Schumann is the type not so much in his strength as in his weakness. The child of 'Kinderscenen' is a good little creature who dreams and hears tales by the fireside. He may as well be Schumann himself as anyone else. For we shall soon see that the moods of these pieces are as much subjective as objective; the latter, in fact, the composer could never be for long, or to much purpose. Each number is a neat structure of a few balanced musical sentences. The neatness rather stiffens them. Harmonies and modulations have long lost the novelty thought dangerous in Schumann's time. His peculiar type of versified melody, with its indefinable air of story-telling, rapt or gay, is heard not infrequently, and retains its power. The beginning of 'Von fremden Ländern und Menschen' may be quoted as an example:

1 4/4 J. 108

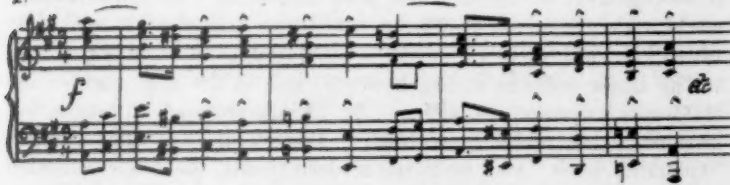




The reader will remember how the melody drops afterwards into the bass. The composer's command of texture, shaky on a large scale, is in these pieces firm enough for many such a happy and simple device. The dreadful chord we have marked in the first bar—dreadful not so much in itself as in its implications of chromatic sentimentality—may be taken as a danger-post, a warning of emotional bogs not always avoided.

Yet the child of 'Kinderscenen' does not forget the physical. His play, in 'Hasche-Mann,' is as we expected, kittenish; but in the hobby-horse piece he has one good bout of thundering romps. Here for once Schumann dwells on an external rhythmic energy; this, though obvious, is welcome in its place. Cleverly broadening his texture as he goes on, he ends with a momentum astonishing in so short a piece. Another successful study in the objective is 'Wichtige Begebenheit'; this is, also, a treatment of a distinctive mood. Admirable, here, is the rendering of the child's triumphant absorption, his ecstatic, thumping emphasis:

2. *Allegro* 2/4



The seven-note phrase goes sweeping down through two octaves. The four accented notes drive home harder than ever the idea that here, in his pageant of the moment, is the great, the all-important thing in life—until the thrill of the next moment comes along. In nothing is Schumann's psychology surer than in his realisation of childhood's whole-heartedness of mood. The repetitions of melody entailed in his simple cyclic form greatly help in this realisation; and the melodies, in repetition, prove their worth.

'Fürchtenmachen' brings us back to the subjective, indeed to the pathological. We find it difficult to write reasonably about this piece, because we cannot shake off our own childish impressions of it. No music, in childhood, really frightened us, except 'Erlkönig.' But of 'Fürchtenmachen' we had a peculiar dislike, partly apprehensive. We did not think much of the climax in its middle section; rather a

poor monster, we thought, if it was meant for one. But the shadowy scurry

3 *Schneller*



was another matter; it was creepy. Its sudden midway transition to C major had something sinister in it. The main theme, complaining, expectant, bringing fear on the right hand and fear on the left, still gives, we think, largely through its repetition, a nightmare sense of the fixity of the mind in sleepless moments, as on a wheel of torture. The piece is short enough, yet its merciful major cadence is long in coming. Some people, not insensitive, may see little in 'Fürchten-machen'; they will say that its emotional effect has faded, as no doubt it has. Others may think that the composer, whether or not he tried to be objective, brought into the piece something from that abnormal world which even in youth he sometimes visited—that world into which his mind in the end wandered helplessly, not to return.

The major cadence comes, however; and in the next number the child goes exquisitely to sleep. In 'Kinderscenen' no fear is left unquelled, no pain unsoothed. Distasteful as this German 'Gemüthlichkeit' may be to the modern realist, the whole collection is, as we have tried to show, true to child psychology within its range, however much the composer's mental peculiarities may have tinged it. We have pointed out some of the technical means by which this truth is attained. The next step will be to trace their persistence in other works, more recent in date, which come of the lineage of 'Kinderscenen.'

One might think there are many such; in fact there are few. In the ninety years which have elapsed since the little series was written, its distinctive type of child study has seldom been achieved. Most children's pieces, loosely so called, have for ancestor Schumann's later 'Album für die Jugend.' The distinction made by the composer between the two series should be recalled. 'Kinderscenen' are reminiscences of a grown-up, for grown-ups; the 'Album' gives 'foreshadowings, anticipations, for young folk.' Its first eighteen pieces are admittedly pedagogic; they were written for his own children to play. Very few in the whole collection give us genuine child study. One that does is the poignant little 'Erster Verlust,' with its sighing,

broken phrases, its air of quiet, wondering desolation. Another, of simpler, more conventional pathos, is 'Armes Waisenkind.' But most of them just introduce the child to the more elementary musical forms—dances, marches, chorale tunes and the like—and to a little world of picturesque, rather prettified suggestion conveyed in the titles. The influence of these pieces lies behind the smaller pianoforte writings of a host of nineteenth century composers, including some who have musical personalities of their own. Grieg, for example, in his 'Lyrische Stücke,' Tschaiakowski in his 'Kinderalbum,' Macdowell in his short piano works, all betray it. But in these there is little enough child study of the intimate, idealistic type shown in 'Kinderscenen.'

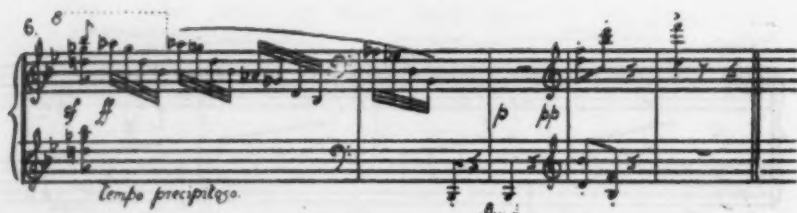
Where is it to be found? Two composers, neither of them German, wrote early in the present century piano suites in which the spirit of 'Kinderscenen' lives again. The first is Sir Hubert Parry, whose 'Shulbrede Tunes,' besides being, in part, impressions and memories of a house much loved in his later years, may also be called his 'art d'être grand'père.' The piano is not his happiest medium. Behind him is the technique of Brahms; he trails along with him some of that otiose thickness of texture which the genius of Brahms himself did not always shine through. But for all that we seldom lose in these pieces the sense of a firm mental grasp, and of a nature in which tenderness and humour lie deep. We have pointed out, as a leading feature of 'Kinderscenen,' the pregnant, versified melody, in balanced sentences, with its air of legend or story-telling. Such a melody occurs in the middle section of 'Matthew,' a portrait study which also makes play with a semiquaver figure suggestive of winning grace and candour. Very Schumannesque is another portrait, 'Dolly, No. 1'; for here is a theme poised on 'off-beats' as in 'Fast zu ernst,' standing out in the curious relief gained by this favourite device of the composer:



The theme is pensive rather than legendary; but its flavour of Schumann is unmistakable. The warmth of his harmony, and the accent of his rapt, earnest melody, are also felt in 'Dolly No. 2':



one of the tenderest things Parry has written, a genuine song, deep and soaring in feeling, its beauty not 'fettered, but rather enhanced, by the carefully balanced sentences which themselves are in the tradition of 'Kinderscenen.' Of the easier vein of romping jollity there are three examples, only one of which, 'Children's Pranks,' has any affinity with the prototype. Schumann's freakishness and his peculiar use of syncopation are there; but the piece sounds perfunctory. 'Father Playmate' is a tremendous romp founded on a ground bass. 'Bogies and Sprites' make it plain that Parry will have nothing of 'Fürchtenmachen' except as a joke. No morbidity here; this piece is a hilarious fantasy on 'Three Blind Mice.' The scamperings and scurryings have a further point of interest: Parry in his excitement bursts certain harmonic bonds which in graver moments he always respected. For in the last fearful crash



and in its succeeding arpeggio, which may be reckoned harmonically as a spread chord, he not only suggests the whole-tone scale but leaves his A flat unresolved, hanging, so to speak, in mid-air. A feat which anticipates the behaviour of not a few composers of to-day, who,

ostensibly writing child studies, are in reality amusing themselves and trying experiments in the hope of enlarging their musical vocabulary.

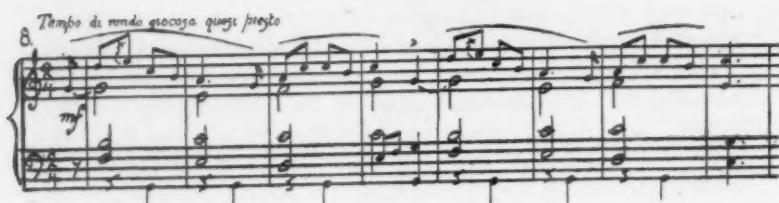
In 'Shulbrede Tunes' we find a composer with a big heart and a well-schooled talent catching some of the inspiration of 'Kinderscenen,' and using some of its technical means, when he deals with subjects germane to its spirit. In comparison with Schumann's, his child psychology is simple; his strokes of insight are less neat and minute, his touch is blunter. The feeling which prompts the various portraits is better realised than the portraits themselves. But his larger scale, and his bigger grasp of the piano, make the best things in this collection seem of a larger stature than anything in the older work.

In the suite 'En Vacances,' by Déodat de Séverac, we get back to a smaller scale, to elegance of finish, and also to a measure of German romanticism caught up into French clarity and keenness. The composer prefixes an 'Invocation to Schumann.' The suite stands apart from the rest of his work in its restraint of mood and harmonic colour, as also in its slightness of form and texture. The secret gravity, felt at times in the most exuberant of his piano works, is prominent here. Like Schumann he uses balanced sentences, clear-cut melody; his harmonies, of course, are more daring, especially his use of sevenths and ninths. Many keen little clashes keep his spare texture from over-softness. Beautiful in its tender gravity is his study of a boy dressed up as a church beadle. The piece descends slowly from the heights to the depths; it has a splendid bass; in particular, this stretch of it



has the grave, rapt Schumannesque melody and warm harmonic colour. The child's absorption of mood is admirably given. A girl decks herself out 'en Marquise'; here the composer harks back to his native clavecinistes; the formal rhythm and balance of the minuet form make us see another grave little figure, flounced and furbelowed, absorbedly tripping. Schumann comes back in 'Les petites voisines en visite.'





one of those breathless, chattering tunes, full of repetitions, which in his bustling moods he frequently wrote. He is heard again in many a cadence of the lovely 'Valse romantique' that winds up the work.

The best-known number of 'En Vacances' is, of course, the 'Musical Box.' Pretty in its tinkling delicacy, delightful in its contrivance, it is yet an omen of a change which in these days has come over the general conception of children's music. More and more it has concerned itself with a cargo of externals—toys, machines, mechanical things, and less with inward vision. Not that the piece impairs the beauty of the whole series in the least; Séverac is as far from undue automatism as he is from excess of sentiment. Just as his musical box is an aristocrat among musical boxes—compare it, for example, with the cheaper though amusing specimen in Goossens' 'Kaleidoscope'—so in the display of feeling he is throughout this suite restrained, Latin, aristocratic. He stands further away from his child portraits than does Parry; and he sees them in clearer perspective.

Yet we may take his opening invocation as a symbol of the idealistic attitude towards child study in music. The piece is in Schumann's cosiest fireside mood. Its melody floats dreamily on balanced wings; a flickering figure, never stopping, seems to leap from the firelight.



Thus De Séverac invokes the composer whose name will always be near the hearts of those who dream about their children, those who for a fond moment may wish that the secure, intangible music-world he invented could indeed wrap itself round their little ones—that world of enchanting stories and happy play, into which pain and fear only enter to be dispelled.

For without are the realists, who have long told us that the heart should not be worn on the sleeve. They have made their contribution, and a notable one, to musical child study. It began in 1868 with the 'Nursery' songs of Moussorgski. Another article will trace its course in modern music; possibly some synthesis of the two points of view may be attempted. For the Schumann child has not disappeared among the harder, more impish types which the realists have imagined, with their cargo of mechanical accessories and their atmosphere of warring keys. Let it be conceded to the realists that the ideal child of 'Kinderscenen' only exists in music and in the imagination of some parents. Even Schumann could not always think of a title for the fondest fancies of his mind. Three of the pieces in the 'Jugendalbum' have only asterisks above them. Alas for idealism! they are not the best. But when Eugénie Schumann asked her mother what their meaning was she replied that 'he might have meant the thoughts of parents about their children.'

W. WRIGHT ROBERTS.

## 'THE MESSIAH' ACCOMPANIMENTS

HUNDREDS of conductors and organists every year have to decide for themselves the questions connected with performance of 'The Messiah,' and it is by no means easy for those who live out of London, in places where adequate libraries do not exist, to form a reasoned opinion. Even those who might easily consult the various scores and authorities seldom have time or energy to do this, and the normal thing is either to follow tradition without question, or to ask advice of some experienced man, who often proves to be ill-informed. The advice generally is, 'Oh, you must use Mozart, of course: Handel is out of the question: it's too thin': and it is high time that the question was reconsidered. The main facts are quite well known and easily accessible, but they may be restated for the benefit of those who are not in a position to consult the authorities.

There is no evidence whatever that Mozart himself felt it necessary to rescore 'The Messiah.' His recorded opinion of Handel, moreover, that 'He knows how to make great effects better than any of us: when he chooses he can strike like a thunderbolt,' would have suggested unwillingness to interfere. But it is a curious fact that the warmest admirers of Handel's genius seem the least willing to trust him at his own job. Van Swieten, who had shown the greatest enthusiasm for the composer, decided when he wished to perform 'The Messiah,' in March, 1789, 'in order not to distract the attention of the public by the unusual effects of Handel's orchestra, to modify the instrumentation' (Jahn): and the producers seem to have started from the assumption that it was desirable 'to dispense with the organ or harpsichord,' a proceeding which naturally involved complete rearrangement of Handel's score, of which the continuo part is the very essence. Mozart was commissioned to rescore the work (together with three other Handel works) at a time when he was short of money; and it is natural to suppose that Van Swieten, who paid the piper, had some share in calling the tune. Correspondence between them exists, and shows that Mozart had a pretty free hand; but it also implies that the relations between them were such as might easily have allowed suggestions by Van Swieten; and there is always the possibility, even if no actual evidence, that Mozart's sense of fitness may sometimes have had to give way to the wishes of his employer.

Mozart's own score was never published: but in 1803 there appeared an arrangement of 'The Messiah' by J. A. Hiller—not Ferdinand

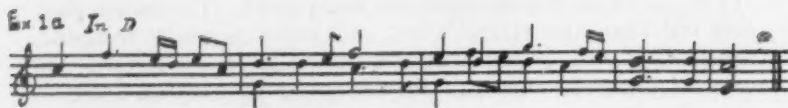
Hiller—in which Mozart's work was incorporated. The edition plays fast and loose with Handel's text, and leaves us unable to decide, except by internal evidence, what is Hiller and what is Mozart. In this case, naturally enough, everything that goes beyond a certain limit of tastelessness is ascribed by experts to the unfortunate Hiller. This score, presumably, is the source of that published by Novello, in 1859, which contains all the 'Mozart' additions and revisions, and also Handel's own trumpet and drum parts. These last are marked with one asterisk, like second-rate pictures in Baedeker, and the cool comment, 'To be omitted in performance.' It contains also all the wood-wind parts, including the passage from bar 74 of 'Every valley' which Prout pillories; the unwarranted and coarse B natural on the third quaver of the Pastoral Symphony (the 'Pifa,' as Handel more picturesquely called it); and the wood-wind and horn parts which thicken and contaminate the clear air of the same number. And even with all this alteration and addition there are still numerous places where only 'cellos, figured in the score, are playing, so that a continuo of some sort has to be used after all. No doubt the score when it was issued, and in view of the complete chaos existing in scores and parts at that time, was a great step in the direction of uniformity and correctness. But it ought not to be in use any longer, as it still is, undoubtedly, in many places.

The Mozart trumpet parts, which some conductors still use, deserve attention. It will readily be seen that Handel's brilliant and melodic parts, effective in the extreme, give way to a conventional and wearisome reiteration of tonic and dominant. Take, for instance, the last bars of the 'Hallelujah,' and those of 'Glory to God':

Ex. 1 *Trumpet in D* *by Handel*

*Adagio*

In bar 13 the A should be G; in bar 18 the crotchets should be quavers.

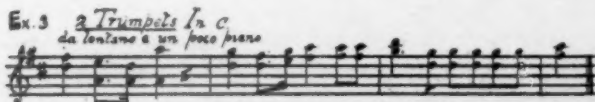


The Mozart part in 'Hallelujah' is as tedious, even to copy, as Handel's is exhilarating. The original grows so steadily and strongly from that unison C (as above) right up to the fourth bar from the end, where the instruments can restrain themselves no longer, and burst into the triumphant semiquaver shouts. It is a piece of orchestration which shows a Master's hand in every bar: the restraint, the powerful growth, are magnificent, and dispose for ever of the ignorant myth that Handel wrote too fast to attend to his orchestration. It may be, as is suggested, that there were no trumpeters in Mozart's day who could play it—but that is no excuse for its neglect to-day, when it is entirely practicable as written by Handel.

Moreover, the introduction of brass when Handel omitted it, however effective at the moment, is never justified as regards the proportions of the work as a whole. The brass in 'Why do the nations,'



which Handel carefully left out, detracts unbelievably from the effect of 'The trumpet shall sound,' which achieves its full magnificence only when the trumpet entry has been led up to by its long silence. The same is true of 'For unto us' and 'Glory to God.' And apart from questions of design, the introduction of brass instruments into the 'Prince of Peace' chorus is an error of judgment which Handel wisely left to others. When brass is used in 'For unto us,' therefore, 'Glory to God' never reaches its full height. Moreover, Mozart must have failed to understand Handel's conception of the chorus itself, which is one of his finest ideas. To begin with, it is very unusual for Handel to open a movement with trumpets, which he generally reserved for the first 'high light.' Even more unusual is so full a direction as *da lontano e un poco piano*, which appears in the first bar of the trumpet part:



but Mozart's, musically, are bathed in clear and 'golden light.' Of their skill, again, there can be no question—beautiful workmanship is apparent everywhere, and there is little doubt that Mozart was carried away altogether by the joy of doing with ease what he did so well. Prout justifies his inclusion of the additions, which he obviously feels are wrong, by reference to their beauty. He includes them in his score in small notation. But the twenty odd years that have elapsed since Prout's work was done have changed our ideas about the diminished seventh, on which these effects so largely depend. In Mozart's day his use of them was bold—the effect was modern. But things have changed: the diminished seventh is *vieux jeu*; and Mozart's harmonic methods here, now that their slight self-consciousness has begun to show through, seem to us rather the sort of thing we expect of second-rate organists when they are showing off. Of the skill with which the parts are enwoven in such a passage as this—



there can be no question. But the musical effect is no longer ravishing, and its atmospheric effectiveness is indeed small compared with that of Handel's original (i.e., the strings in octaves above and below the voice part).

His preface to the full score, which must be quoted later, speaks in no uncertain voice on this point; but in other ways, despite its seeming decision and lucidity, it reveals to a critical reader a good deal of uncertainty of opinion. Prout gives as his guiding rule the excellent maxim that 'most absolute respect must be shown to Handel's text and to his intentions, whether written or implied, so far as they can be gathered from the indications in his score' (p. iv., col. 2). With what astonishment, then, does the reader learn on p. v., col. 1, that 'While Handel's text has been scrupulously respected, no attempt has been made to preserve his orchestral colouring'! Prout sharpens

up the letter, in fact, only that the spirit may be killed with it. He frankly admits that Mozart's accompaniments to 'The people that walked' are 'opposed to the composer's spirit,' yet he includes them. But 'inasmuch as the air is also *very effective* in the form in which Handel wrote it,' Mozart is printed in small notes. This makes the best of both worlds, presumably. Again, he similarly includes trombones in 'Lift up your heads,' though he is personally 'not in favour of their introduction here.' The whole thing shows a fundamental lack of decision. Prout's sense of musical decency obviously led him in the direction of Handel's accompaniments. Deference to tradition, and his mistaken belief that those accompaniments were unpractical, led him to disregard the promptings of conscience; and through this attempt at compromise his edition loses some of its value.

See what Prout says in his preface about this point :

The balance of choir and orchestra is, owing to the growth of chorus singing, and the size of many of our choral societies, absolutely different from what it was in Handel's time; the composition of the orchestra itself, and therefore its tone-quality, are not at all the same; the organs in our chief concert-rooms are far larger, and the harpsichord, to which Handel allotted so important a part in the accompaniment of his songs, has vanished altogether from the orchestra.

This bland explanation is a complete begging of the question. The composition of the orchestra and its tone-quality are entirely in our hands. Of course, Elgar's orchestra has different tone-quality from Handel's, but we are entirely at liberty to use for 'The Messiah' only the instruments that Handel himself used, and then our tone-quality will be the same as his. The harpsichord, if we want it, has not disappeared. Our organs, however large, include what was there in Handel's time; all the novelties can be used or not, as we wish. And finally, how does this argument about balance of chorus and orchestra justify the complete rescoring of Handel's solos, which form nearly three-fourths of the work? Prout was hard put to it, and his explanations will not hold water. Experience shows that when choral societies increase in size it becomes necessary to increase the volume of instruments and strengthen the continuo. There is no need whatever to import trombones and drums for the purpose of getting sensational effects. Handel's masterly choral technique enabled him when he wanted climax in a choral work to get it vocally, as might be shown by a hundred examples. And his vocal phrases have such vigour, impulse and balance that if they are well sung they not only need very slight harmonic support, but even move more freely and strongly for the absence of trappings. The real reason why choral societies want powerful accompaniments to 'The Messiah' is because they will not

take the trouble to sing it properly. They will not spend on it the time and care which would reveal its full strength, and enable them to hold together and mould their work without artificial support. They want additional accompaniments because they need to be bolstered up.

Take an example or two. In bar 53 of 'Every valley,' Handel wrote :

Ex 6

Voice

Str and Continuo

He left it to the voice to get the full effect of that first phrase, supporting it by means of the continuo, but not allowing its flow and clarity to be coarsened by any other sounding of the same notes: he secured a charming contrast by the repetition, two octaves higher, in string tone. In Prout's version this becomes :

Ex 7

2 Fl.

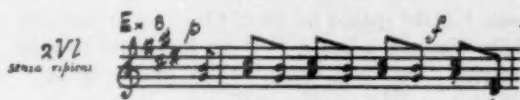
2 Cl.

2 Fag.

Celli

The phrase is given here in three octaves, cumbered with a fussy counter-subject; the singer has less chance to get the virtue out of it: and in the repetition, where the strings have the phrase, all the original subtlety of contrast is lost, because it is merely played again in the same octave—with a change of

timbre, it is true, but with only a quarter of the effect that Handel achieved with such simplicity. In bar 8 of the same number Handel's:



becomes:



The thin delicate sound is roughly restated in three octaves. One has to imagine the sound of it, the three entirely different unblending levels of tone, to realise what a sad sacrifice of the gentle beauty there is in the many passages of which this is only one example. Instances could be multiplied. At the opening of 'Rejoice greatly,' Handel used continuo, first violins, and 'cello to give the rhythmic and textural vitality he wanted. Prout clogs it up with sustained chordal wind-parts which quite destroy the resilience of the passage. A good continuo player would not have sustained his filling-up in this way, and Prout's mistake is all the more noticeable because he had condemned and removed the Mozart wind-parts which did for 'Thou shalt break them' what his own have done for 'Rejoice greatly.' These wind-parts, moreover, are not adapted from Mozart, who did no more to this number than strengthen the string-parts. They are supplied by Prout himself: a poor thing, but his own. In 'I know that my Redeemer liveth,' again, Prout's rescoring, with the addition of flutes, bassoons, and horns, is highly undesirable, and spoils at least one of the great moments of the work, that wonderful audible hush at 'the first fruits.'

It was a serious step, moreover, to score for string orchestra those solo movements which Handel scored for continuo and violin obbligato only, movements such as 'Rejoice greatly,' 'I know that my Redeemer,' and 'But Thou didst not leave.' It has sometimes been supposed that Handel wrote in such a hurry that he had no time to



do more than 'sketch in the treble and bass parts' of these numbers. But there is no ground whatever for believing such a silly tale. Everything points to the fact that, working as fast as was compatible with thoroughness, Handel spared no effort whatever in realising the details of a carefully planned scheme. If he had time to score finely for string orchestra 'He shall feed,' 'He was despised,' and other numbers which he might equally well have 'sketched in,' why should he have scamped the one or two extra movements which he could have done so quickly? The truth is that the continuo, 'cello, violin, and voice is a very carefully designed ensemble, not only extremely beautiful in itself, but also adapted to suit the needs of the text, and to give variety of colour to the score. The addition of the second violin obbligato at 'He is the righteous Saviour,' in 'Rejoice greatly' (a beautiful touch which is immediately lost when the full body of strings is employed throughout), clearly indicated Handel's intentions; and the neglect of his implied wishes again in this point is only another example of the general tendency to reduce a finely varied score to a dull level of mediocrity. Prout shelters himself here again by suggesting that he writes for cases in which there is no room for a pianoforte on the platform—an explanation which it is difficult to take seriously.

The realisation of the continuo part, and the question whether the organ or pianoforte should be used, or the harpsichord, are matters for separate discussion. Certainly, however, whichever instrument be used, the ideal method is Handel's method. The part should be played by a first-rate musician, using the figured-bass in a full score. This method, and this alone, gives the latitude which is so desirable, and enables the player to adapt his part to the needs of the building and the general musical requirements, just as the composer himself must have done. For general purposes, perhaps, and cases where a sufficiently capable musician is not available, some written realisation of the part may be necessary, but this is a concession to human frailty, and by no means an ideal arrangement.

This is not the place to discuss fully the strength of Handel's orchestration, which is a subject for lengthy study; but it is true to say that familiarity here only increases respect. The whole scheme, as well as the passing details, is certain in touch and restraint. The reserve with which the drums are kept back till the Hallelujah; the stroke of genius which left the trumpets out of 'Why do the nations'; the silence of the soprano in Parts 2 and 3, which gives such a thrill to her entry in 'I know that my Redeemer' (an effect used again finely by Brahms in the 'Requiem')—all these are indications of a masterly strength of design. Moreover, the actual instrumentation, the trumpet-writing, the string lay-out, and the subtle variations of

orchestral texture in accordance with the variations in the tone of the text, all are a never-ending pleasure. Compare the method of 'He was despised' with the gentle skill of 'He shall feed His flock'—that masterpiece of string part-writing—and either of them with 'Every valley,' with its fresh and spring-like air, or the weight of 'Surely He hath borne our griefs,' which has the unendurable throb of the uneasy conscience. The Pastoral Symphony, apart from its technical skill, remains a simple touch of genius; the exactly accurate placing gives the fullest possible effect to the marvellously simple and touching portrayal of the stillness and expectancy of that unimaginable night.

Some musicians who have become inured to the fuller versions of the accompaniments find the original ones thin in texture. And they undoubtedly are so. But this thinness, which is that of a steel rod rather than a bruised reed, is exactly what one comes to prize more and more. The thinness of 'But Thou didst not leave,' if it is well-played, is tremendously exhilarating, and makes any fuller version sound indescribably heavy and dull, like beer after champagne. Of course, this sort of lightness of texture was not the quality to appeal to eyes that had been gazing with the early rapture of realisation, on Wagner's heavy, luxurious colouring. But now that we have begun to tire of eternal velvet and plush, the airy strength of such a material as Handel's is a relief and a tonic.

The orchestration of Handel, in fact, was perfect. He had certain materials and tools at command: he had in mind a scheme conceived and planned as a whole; and he used material and skill, as only he knew how, to give the structure as a whole variety and unity, balance and growth. Any tampering with the score, therefore, not only robs it of immediate beauty of sound, and destroys its character—it also throws out of plan the proportions of the work as a whole, robbing it of climax and dramatic power, and substituting dullness for variety. It robs the high lights of brilliance by coarsening the general texture and design of the surrounding colouring: and the loss is incalculable. A well-known Handel expert, writing to a conductor who was about to use the original accompaniments, said: 'You will find "The Messiah" a new thing when freed from the dead level to which Mozart reduced it'—and this forecast was abundantly fulfilled.

The importance of preserving characteristic scoring is so freely admitted in other cases that one cannot understand its being denied in the case of Handel. Sir Henry Wood said about the rescoring of Beethoven that

... it [i.e., Beethoven's own scoring] is exactly right for the music, and it is characteristic. . . . Not only is a rescoring unnecessary, it is practically impossible, so completely at one are

the musical thought and its expression . . . It can't be done without destroying the essential quality of the music.

This is undoubtedly true, and is as true of Handel as of Beethoven. It puts the whole matter in a nut-shell. But it has not prevented Sir Henry from adding his tremendous weight to the support of those who advocate wholesale rescoring.

There are signs of a change, however, and it is to be hoped that the small practical difficulties that stand at present in the way of wider acceptance of the original version may be overcome. What is needed is either an English version of the German Handel Society edition in vocal score, and a full score and parts to work with it, available in convenient form at reasonable cost; or else a new English vocal score based on the Handel Society edition, and a slight revision of some details in T. W. Bourne's excellent edition of the original parts (Novello), the whole, together with the Foundling Hospital parts, to be available in full score; a third possibility is that of a revision of Bourne's edition to fit in with Prout's vocal score. In the meantime the only way is to use Prout's vocal score with Bourne's parts and the Handel Society full score. The few alterations that are necessary either in the vocal parts or in the orchestral parts to ensure unanimity can easily be made during rehearsal.

A final and sordid, but none the less real, advantage of the original accompaniments is that of cheapness. A good performance is possible for small societies with only a string orchestra, two trumpets, drums, and continuo. Oboes, bassoons, and horns greatly add to the effect, but are by no means necessary. An orchestra of this character can be provided with much less of the expensive professional stiffening than is usually needed.

THOMAS ARMSTRONG.

## THE RHYTHM OF METRICAL PSALM-TUNES

THE rhythm of hymn-singing is a subject that deserves a good deal of consideration. At the present time there is a considerable amount of enthusiasm in the matter; and this affords a good opportunity for some consideration of what should be the aim, especially with regard to the older tunes. The special feature of the hymn is, that, while the verses all have to be sung to the same tune, each verse has its own rhythmical peculiarities; and some equation has to be made between the tune and its natural rhythm on the one side, and the varying rhythm of the verses of the hymn on the other.

Before the days of measured music the problem was not a difficult one. In all departments of music there was as yet no great fixity of time-values in the melodies, and they naturally adapted themselves to the varieties of rhythm. Those varieties were at the same time sufficiently important to make it desirable to write the melody out separately with each of the verses of the hymn concerned. The plainsong hymnals of the later Middle Ages as a rule did this, exhibiting slight differences in the way of writing the music according to the differences in the rhythm of the words. Thus the singer with the hymnal in front of him was reminded by the notation of the way in which some accommodation had to be made between the tune and the words.

This method of noting each single verse, while it was common in the separate hymnals, was not as a rule adopted when the hymn was incorporated with the rest of the service, as in the *antiphonale*. When so incorporated the hymns formed only an inconsiderable portion of the whole music, and slight space could be given to them. The usual custom then, though not the universal custom, was to write the tune only once; and to give all the verses following the first one without notation; practically according to the plan of any modern hymn-book. In this way it was left more completely to the taste and capacity of the singer to make any necessary adaptation in the tune for words other than those of the first verse. The consequence was that the same melody might be found noted differently in the different places in which it occurred, perhaps corresponding in each case to the first verse of the hymn. It was well understood that the tune was plastic; and this point needs to be observed still in singing the plainsong melodies.

This was the system that was inherited by the early psalm-tunes, as they rose up with the versions of the Metrical Psalter from the middle of the first half of the sixteenth century onwards. Here too, occasionally, the psalm-tune was given in full with each verse of the psalm, and any accommodation of the notation needed in order to correspond with the varying rhythm of the words could be thus indicated. But, as a rule, the tune was printed only to a single verse, and the rest of the verses were given without it. The singer then, as in the plainsong case, had to adapt the tune according to his own taste and judgment to the varying rhythm of the verses. Again in such books a tune would be noted with different time-values for its notes at its different occurrences. It is impossible, therefore, for the most part, to say about a sixteenth century psalm-tune that it has a fixed rhythm of its own. It has a rhythm which varies to some extent with the words. There is no quite uniform method of notation; the long notes and the short notes appear differently in different books, or at different occurrences of the tune in the same book. It is true that there are some psalm-tunes (like the Old 119th) which have so marked a rhythm of their own that they are practically unvarying in their notation; and such tunes impose their own natural rhythm on the words. But cases such as these are exceptional in the early psalm-book. They foreshadow what was to be the future line of rigidity in hymn melodies. But such independent tunes are at first in a great minority; the majority are still plastic and adaptable.

In reproducing these early tunes, therefore, it is not satisfactory to go to one particular book (say the earliest occurrence of a tune) to copy down the form there found, and then say that this is its *proper* form, and that the long and short notes must always be in such and such a position. The fact to be borne in mind is that the tunes are still adaptable.

Towards the end of the sixteenth century in the English psalm-books there begin to appear what one may, for convenience, call the Church-tunes; usually tunes of four lines and mostly in common metre; and these at once upon their appearance begin to win an immense popularity. The English Metrical Psalter had always shown a preference for double-common-measure. It had only adopted in the latter stages of its growth, and to a very limited extent, the more elaborate and varying metrical schemes which had found favour in the Genevan and German Psalters. As time went on, English versions of this sort, even when they had been made, were superseded; till the 'ballad' metre of DCM predominated.

The old English DCM tunes were dull, and in the last quarter of the sixteenth century the four-lined CM tunes called Church-tunes began to take their place. Two appeared in Damon's Psalter of 1579,



with two SM tunes. Six more in Este's Psalter of 1592, with two fresh SM tunes. Two LM tunes, one French, namely, the Old Hundredth, which has been in the English Psalter since 1561, and one German, 'Preserve us, Lord,' made up the number of four-line tunes to twelve. In Ravenscroft's Psalter (1621) the number of four-lined tunes was much greater. The CM tunes had risen to 37, with three SM tunes and four LM tunes, including the French tune 'Commandments' and Tallis' 'Canon.'

In these CM Church-tunes a good deal of the old freedom of rhythm was at first maintained, but they tended to settle down into a stereotyped form in which each line began with a double note, called a gathering-note, and correspondingly also ended with a double note. In Este's Psalter the majority of the CM tunes have not succumbed to this standardisation. In Ravenscroft's Psalter, 17 are in the stereotyped form; nine have in more or less degree escaped it; three are in triple time, while seven have kept more fully the old freedom of rhythm.

This rigid scheme became popular. The gathering-note enabled a congregation of untrained men and women to get together before they started. But as these hymns are all iambic in form, the use of a long note on the opening syllable of the line was rhythmically false. The strained accent thus introduced is not always equally objectionable. Compare

Let Saints on earth in concert sing,  
With those whose work is done,

with

The people that in darkness sat,  
A glorious light have seen.

It is not difficult to make the gathering-notes acceptable in the former case, but it is in the latter. The same thing is true also about long metre, as anyone will see who contrasts the first verse of the Old Hundredth with the second. In any case the difficulty is there, but it can be got over by careful singing, and by treating the semibreve rather than the minim as the unit.

This rigid structure of the CM tune enjoyed its time of popularity in the seventeenth century. The gathering-note had its use in popular performance, but it is noticeable that Orlando Gibbons in his tunes (1623) uses it in the main only for the first line, and not always there. By the end of the century its popularity was waning; in many books the Church-tunes were being written with only one initial gathering-note, or with none at all, though at the same time, and well on into

the eighteenth century, some new tunes were still being written with the gathering-notes and in the standardised form.

Simultaneously a further change began to come in. The long note at the end of the 1st and 3rd lines, instead of being dotted or followed by a rest so as to compensate for the shortness of the opening note of the 2nd and 4th lines, was itself shortened; in consequence the break disappeared between lines 1 and 2, and between lines 3 and 4. So the tune maintained an even iambic flow except between lines 2 and 3.

A century later, when the renaissance of hymn-singing began, and the Church-tunes were brought back to take the place of the rococo tunes of the Wesleyan era, the CM took up again its natural movement; and the proper iambic rhythm of the tunes, being the surviving form in most cases, was preferred to the form with gathering-notes. Similarly the new CM tunes of the early nineteenth century, which followed the style of the old Church-tune, had been written in the proper iambic form.

An effort or two was made in the middle of the nineteenth century to revive the gathering-notes in the Church-tunes, notably in *Hymns for the Church of England* (1865), edited by Dr. Steggall, whose love of gathering-notes is still shown by his tune Christchurch, set to 'Jerusalem on high.' But this policy had no success, until it was taken up again by the *English Hymnal* in 1906, where gathering-notes are used and the standard scheme is imposed, even in the case of Church-tunes which in their earlier days knew neither of these things. Even Tallis' 'Canon' is given a gathering-note.

If it is asked why this discarded policy has now been taken up again, and has become in some degree successful, the answer probably is this. These Church-tunes in the sixteenth and seventeenth centuries were attractively set (with the melody in the tenor) by many writers, especially by Ravenscroft and his collaborators. They took the tune with its long gathering-notes. They utilised the long note (and in a certain sense disguised its inappropriateness) by weaving their parts in such a way as to make them depend upon the gathering-note. This artifice was very skilfully used; it made the parts more interesting and it disguised the defects of the rhythmical scheme. In our day then, it is a wish to return to these harmonised settings (or to make others like them) which has brought back the gathering-note. In other words, the discarded scheme has come back on harmonic grounds and not on rhythmical grounds. It provides quite a good variant of the tune from the harmonic point of view; it is an interesting exception to what ought to be a general rule, namely, that the tune follows the rhythm of the words. But to exalt these exceptions into the rule would seem to be a proceeding not justified either

by history or by rhythmical considerations. In short the result of this investigation is that the gathering-notes may be welcomed for their harmonic value in certain cases, but that they should be treated as exceptions; while the general rule should prevail, that in our CM and LM hymns the tunes should take a properly iambic form.

There remains also a word to be said about the other classes of tunes, those in the more complicated and peculiar metres. Many of these have been revived recently, and they are very well worth revival. The great tunes of Louis Bourgeois, and others of the same sort, have far more musical value than the English Church-tunes, and the recovery of many of them in our modern hymn-singing is an unmixed gain. At the same time, in restoring them, it must be remembered that they are rhythmically adaptable. None of them have hard and fixed outlines. The form in which such and such a tune formerly appeared (*e.g.*, at its first appearance) is not necessarily the form in which it is always to be reproduced. The words must often determine what is to be the exact alternation of short and long notes; and the tunes, if they are to be recovered and used as they should be, must be kept as plastic as possible. The ideal thing would be again to-day, as in old days, to note out each such tune separately for each particular verse. Of course, that is an impossible proceeding now. It was possible when only the melody was given, but now, when it is a question of harmonisation, to print the whole four parts several times in slightly varying rhythm in order to correspond with the words of each verse would be a somewhat extravagant and quixotic proposition. That, however, shows the spirit in which they must be revived, and in which as far as possible they must be sung. As it is, in our modern hymn-books a good many of these tunes are set without reference to these principles.

Lastly, in the tunes with long lines there is also the question of *cæsura* to consider. There is generally a *cæsura* in the long lines set to ten or eleven or twelve syllables; due attention must be paid to this. Tunes with a *cæsura* in a fixed place must not be set to English words which have no *cæsura*. As it is, a great deal of false accentuation results from this neglect of the *cæsura*, and that not only in the ancient hymns and psalm-tunes, but even in modern ones. Think of the false accentuation that comes about in the familiar hymn 'For all the Saints,' for example, even with the tune in the *English Hymnal*, because of the disregard of the fact that there is no *cæsura* maintained in the English verses. In all this matter the safeguard lies in bearing in mind that the old irregular psalm-tune is plastic like a plainsong-tune, and has to be kept as variable in rhythm as is possible, if justice is to be done to the words.

WALTERUS THURON.

## THE KETTLE-DRUMS : AN HISTORICAL SURVEY

THE actual origins of the kettle-drums are, like those of most other musical instruments, lost in antiquity. Such primitive specimens as we meet with among the less civilised peoples of to-day point to the suggestion that single-headed drums of a more or less hemispherical shape must have been thought of at a relatively early date.

The shape of the instrument suggests that some vegetable material, such as a portion of a gourd, was utilised for a 'shell' in the first place; but soon other substances were found to be more effective and lasting, such as the cooking-pot of clay or metal. Even skulls have been used for this purpose.

Numerous references occur in the works of classical and later Latin writers to an instrument called 'tympanum,' and it is usual for musicians to assume that this was the ancestor of the modern kettle-drum. But an examination of these references will soon convince one that there is no proof that the kettle-drum is intended. In fact, all the evidence points the other way, save in one or two isolated instances.

'Tympanum' has been variously translated as 'drum,' 'kettle-drum,' 'tabor,' 'tambourine,' 'timbrel,' and 'tom-tom'; but there seems little doubt that in most cases a single-headed drum, with a shallow cylindrical shell, is intended when that particular word is used.

There exist, however, in the works of later writers, a few descriptions of an instrument called 'tympanum,' to which the meaning 'tabor' cannot be applied, the most definite of these occurring in the Latin version of Suidas, the Greek lexicographer of the tenth or eleventh century A.D. The passage, which refers to the fact that the tribes in India were wont to use whips and drums in place of trumpets on the battlefield, is as follows: 'Habebant autem et tympana bombum quemdam terribilem emittentia, quae sic confecta erant. In abietis stipitem excavatum nolas ex orichalco factas inserebant, et ore vasis taurino corio circumtecto, tympanum sublime ferebant in pugnis. Quum autem magnum tumultum excitare, vel aliquid significare volebant, vas ligneum in os conversum quatiebant. Tum quae in eo

erant tintinnabula, et multa, et magna, et in loco undique clauso sonantia obscurum quemdam bombum intrinsecus reddebant.\*

Here we have a definite description of the construction and use of the instrument. The shell, made of pine-wood hollowed out, has stretched over the mouth a single head of bull-hide, the interior of the shell being fitted with small bells of bronze. This feature, although unusual when applied to a kettle-drum, is by no means uncommon. The 'jingles' of the tambourine, and the bell sometimes found on the 'snare' of certain drums, will doubtless be remembered in this connection. This Indian kettle-drum was borne aloft into battle. Normally the head was beaten, the resultant sound being powerful and terrifying, but for certain purposes the shell was struck, causing the bells inside to give forth a somewhat muffled jingling.

There can be little doubt that an instrument of the kettle-drum type is indicated here, and Suidas' description of its use recalls the passages in Plutarch and other writers of the Parthian employment of the drum instead of the trumpet in warfare.

It is significant that all the classical references in which the actual kettle-drum is mentioned are descriptive of the practices of Eastern peoples, or of festivals derived from the East. Catullus (lxiii 8-10), in describing the festival of Cybele, mentions the word 'tympanum,' meaning most probably the 'tabor' or shallow single-headed drum; but there follows immediately the word 'tubam' (according to Munro). Now the use of the military trumpet in a pagan festival is unthinkable, and one is therefore not surprised to find that in one of the original texts the word is not 'tubam' but 'tablam,' which suggests very forcibly the Persian 'tambal,' the Arabic 'tabl,' and the Indian 'tabla,' all of which are forms of the kettle-drum.

The Orient, then, would definitely appear to be the original home of the instrument, whence it travelled slowly to the West. It is found to this day among the Indians, Persians, Arabs, and Egyptians, and among most of those peoples who at one time or another have come into contact with them. The common features of all the kettle-drums used by these peoples, are the resonator, which is always more or less hemispherical in shape, and the single head. The size, however, varies from the tiny hand drums found in Arabia and Egypt, the 'baz' and 'tabl' described by Lane in his 'Modern Egyptians,' to the enormous metal kettle-drums, known as 'nagara' and

\* This may be the ancestor of a drum I saw and heard at Dacca in 1910. It was held with the drumhead against the bare chest and beaten on the base, whereupon something inside rattled. The drummer usually held it flat against his body, but sometimes tilted it on its edge, by which he got a crescendo.—[Ed.]



'mahanagra,' used by the Hindus in their religious festivals and dramatic performances. These drums have been made up to five feet in diameter.

The instruments which I have just described, whether large or small, consist of but a single drum; but the use of two or more such drums has likewise existed from very early times. In a manuscript of Genesis in Vienna, dating from the fifth or sixth century, there is a picture of a woman performing with two sticks upon four small hemispherical drums, which rest upon a table before her. Beside her is a player upon the double pipes. A reproduction of this picture is given in the article 'kettledrum' in the eleventh edition of the *Encyclopædia Britannica*, and it is said to be the earliest European illustration of the instrument.

Pairs of kettle-drums, however, were more commonly used, but although they must have been constantly employed in the East from early times, we do not find direct evidence of their use in Europe until the time of the Crusades.

The word 'tabl' and kindred forms would appear to have been the earliest names applied to the kettledrum; the Spanish name for the instrument, 'attabal,' being a survival of the early term. Probably the Moors were responsible for first introducing the kettle-drum into Spain.

But between the Moorish occupation of Spain and the Crusades, the name of the instrument had changed. Jean, Sire de Joinville, who has left us a description of the crusade of Louis IX, in which he took part, wrote 'Lor il fist sonner les tabours que l'on appelle nacaires.' This Crusade took place between the years 1248 and 1254 A.D. It will be noticed that de Joinville was careful to distinguish between these kettle-drums and the ordinary 'tabour.'

We possess a wealth of evidence which proves that the 'nacaires,' or 'nakers,' as they were called in England, were pairs of small kettle-drums, which could be carried at the waist of the performer. Galpin, in his 'Old English Instruments of Music,' gives several beautiful plates showing the 'nakerer' at work. These kettle-drums were used for martial rather than for musical purposes, assisting materially in producing the 'bloody sounes' of battle alluded to by Chaucer in the 'Knight's Tale.'

The prototype of the 'nakers' was undoubtedly the Arab 'nacareh,' now known as 'naqqareh,' with which may be connected the Bengali 'nagara.'

It is not known when exactly the larger drums associated with cavalry first came into Europe. Galpin suggests that they were brought by the Hungarians from Scythia, and the suggestion is quite

probable, particularly when one considers the movements of the nomadic Scythians and other wandering peoples in the early centuries of the Christian era.

The Arabian and Egyptian kettle-drums are worth discussing since they throw considerable light upon the early use of the cavalry kettle-drum in Europe. These 'naqqareh' are slung on either side of a camel, on which the performer is mounted. The shells are hemispherical in shape, and are made of copper. One drum, that on the right of the player, is larger than the other, being about two feet in diameter, while that on the left is about eighteen inches. They are beaten with two sticks, called 'kadabbah,' and although they differ in pitch, such differentiation is only used to distinguish between the two drums for rhythmical purposes. Exactness of tuning is not demanded. Villoteau, in his work 'De l'état actuel de l'art en Egypte' gives examples in musical notation of the technique of the 'naqqareh.'

It should be noted that in modern cavalry practice the larger of the two drums is still on the right; in the orchestra this is not the case. Further, accurate intonation is, at any rate in England, not considered vitally necessary; the Eastern practice survives to this day, the two drums being called 'bass' and 'tenor' respectively.

The true cavalry drums began to spread through Europe in the fifteenth century. The Archbishop of Cologne was much impressed by them in 1457, when he saw them being used by the Hungarians accompanying the ambassador sent by Ladislaus of Hungary to treat for the marriage of the daughter of Charles VI.

Henry VIII sent to Vienna for such drums, and obtained them, for in 1542 Sir T. Seymour wrote to the king as follows: 'The captaynes that your Heynes wolde retayne, the dromes and fyffes, the ketyl dromes.' Several similar references to the kettle-drums occur in succeeding years, the drums taking their place in a regular mounted ensemble along with trumpets. This ensemble was monopolised by royalty. Hall, in his *Chronicles of Henry VIII* (1548), bears witness to this, referring to 'Trompettes . . . twelve in nombre besyde two kettel Dromes on horsebacke.' The oft-quoted passage from Hentzer's 'Itinerarium' of 1548 describes Queen Elizabeth's being regaled during dinner by just such an ensemble of 'twelve trumpets and two kettle-drums; which together with fifes, cornets, and side-drums, made the hall ring for half an hour together.' Royalty was evidently prepared to bear the infliction for the sake of the glory, for these instruments were then, and for many years after, a royal monopoly throughout Europe.

Thoinot Arbeau refers to the instrument in his 'Orchésographie'

(1589), not only describing it in detail, but stating that it was in use in Germany. It is noteworthy that he calls it the 'Persian' drum. 'Le tambour des Perses (duquel usent aucuns Allemands le portant à l'arçon de la selle) est composé d'une demy sphère de cuyvre bouchée d'un fort parchemin d'environ deux pieds et demi de diamètre, et faict bruit comme d'un tonnerre quand ladicte peau est touchée avec bastons.'

'A sound like thunder,'—yes, that was the characteristic tone of the kettle-drums at this early date. Small wonder that serious composers hesitated to employ them for indoor performances.

But although in all the English quotations which I have just given, the word kettle-drums occurs, it does not appear in the Royal records during this period. Instead, the word 'timpanists' is used, suggesting that the drummers had become infected with the disease imported by John Cooper, the composer, who on his return from Italy styled himself Giovanni Coperario, thus setting a fashion that has still its devotees in England. However this may be, it was not until 1660 that the word 'Kettle-drummer' again figured in the records.

Lully is usually credited with introducing the kettle-drums into the orchestra, his opera 'Thésée' (1675) being cited as the first score in which they appear. But all the available evidence, which is considerable, goes to indicate that the instrument was in use, in musical ensembles, before this date. Trumpets and kettle-drums figured in several of the masques which were produced in England from 1604 onwards. The earliest examples which I have found occur in Jonson's 'The Golden Age Restored' (1616), where the stage direction reads 'The Evils enter for the Antimasque and dance to two drums, trumpets, and a confusion of martial music'; and again in James Shirley's 'The Triumph of Peace' (1634), where we read 'These moving forward in ridiculous show and postures, a Drummer followed on horseback, in a crimson taffeta coat, a white hat and feather tipt with crimson, beating two kettledrums. Then fourteen Trumpeters. . .'

At first the function of such an ensemble was doubtless very simple. In France, similar ensembles were a regular feature of court life, and there marches were occasionally performed by kettle-drums alone. Blaze, in his 'Histoire de l'Académie de Musique' wrote 'Les frères Philidor signalés en 1665 au carrousel de Monseigneur à Versailles, en exécutant une marche en quatuor sur deux paires de timbales.' The brothers Philidor both wrote for the drums, and Kastner, in his 'Manuel Général de Musique Militaire' (1848) printed a march for kettle-drums alone, composed by the younger Philidor. Ballard published in 1685 a volume of 'Pièces de

trompettes et timballes à 2, 3, et 4 parties' composed by the elder brother.

Returning to England, we find among the directions for performance of Matthew Lock's 'Psyche,' produced in 1673, but not published until 1675 (the year of Lully's 'Thésée'), 'Song and Dance accompanied in the Chorus with kettledrums; wind instruments, violins, etc.' No parts, however, appear in the score. And in the imposing and varied list of fifty-three instrumentalists employed in the great masque given at Whitehall in 1674, occurs the name of Walter Vanbright, kettle-drummer.

By the end of the seventeenth century, the kettle-drums had become firmly established in the orchestral ensemble. They were, however, of small size, being really cavalry drums transferred to the orchestra, and although the screw tuning mechanism had been applied since the time of Virdung, the intonation was doubtless far from accurate, as a rule. The drumsticks used were made more for noise than for tone. A seventeenth century pair in the Vienna Museum are of solid ivory; and in the description of the entertainment given to King Christian the Second by James the First of England, we read that the Danish King's kettle-drummer, mounted, beat upon his two drums 'with two little mallets of wood.' It was not until the time of Berlioz that the modern timpani tone began to be realised and demanded.

Tuning in fourths was the rule, this method of tuning having been derived from the technique of the trumpet, with which the kettle-drums had for so long been associated. In some of the old trumpet marches which have survived, the part for the fourth trumpet is so written that it can also be played by kettle-drums tuned in fourths, and there is no doubt that this was done. The close connection between trumpets and kettle-drums is further proved by the fact that the kettle-drummers of seventeenth century Germany actually borrowed some of the technical terms of the trumpeters, certain varieties of beating being known as 'Einfache Zungen' (single tonguing), 'Doppel Zungen' (double tonguing), etc.

Even before the close of the seventeenth century, composers had recognised that the kettle-drums possessed certain artistic possibilities that could not be ignored. In 1692, Purcell used the drums 'solo' in the Symphony to Act IV of his 'Fairy Queen.'

With Bach and Handel, the use of the instrument was chiefly rhythmical, although the startling kettle-drum solo in Handel's 'Semele' which depicts Jupiter's oath, shows that dramatic possibilities were not ignored by the Saxon master. The 'roll' was not written for to any extent at this period, but I have no doubt whatever that drummers did roll on long notes, particularly at the end of a

composition. It is natural to conjecture that a military drummer, accustomed to a great deal of latitude in performance, would tend to embellish the somewhat uninteresting part of a non-technical composer.

The compass was very restricted in this period, G and C, and A and D being the favourite tunings. Further, the kettle-drums were for the most part treated as transposing instruments, although Handel except in a few early works writes the actual notes for them.

It is not until much later that we find the drummer expected to be able to change the tuning of his drums during the course of a movement. In the drum part added by Mozart to the chorus 'For unto us' in Handel's 'Messiah,' the performer had to change from A and D, to G and C, in eleven bars. There was just time to do this; the tuning being effected by means of a loose tuning-key, and not by separate handles to each screw, as is the case to-day. But, although there was ample time available, Mozart did not require the player to tune the C back to D in order to obtain the dominant note of the key of G, in which key the chorus closes. Tuning in fifths was not usual.

However, Mozart must have recognised the value of tuning in fifths as well as in fourths, since in his curious *Divertimenti* for two flutes, three trumpets in C, two trumpets in D, and four kettledrums in G and C, and A and D, composed about 1773, the fifth is used, though between one drum of one pair and one of the other. In these works one player manipulates both pairs of drums. The part could be executed by two players on two pairs of kettle-drums, but various passages indicate clearly that one player only is intended.

Haydn, himself a timpanist, used tunings in fifths as well as fourths, and between them Haydn and Mozart increased the compass of the drums, until by the time of Beethoven, it embraced a full octave, from F to F.

Beethoven's new tunings are well known, as also are his important solo passages, of which the remarkable roll in the first movement of the Fourth Symphony is perhaps the most striking. His recognition of 'colour' on the drums is also noteworthy. In his Eighth and Ninth Symphonies the drums are tuned in octaves, and Beethoven chooses with care the particular drum to be used at any given moment, even in 'tutti' passages. The famous tuning in 'Fidelio,' A and E flat, was at that date, absolutely unique.

Beethoven is often said to have been the first to write chords for the drums. This is scarcely correct. Undoubtedly he first used them artistically, but the idea was not new, although it was primarily used only for rhythmical purposes. Claude Babelon, who was at one time



kettle-drummer in chief to Louis XIV, wrote a number of marches for the instrument which still exist, and in one of these, the 'Marche de Timbales pour les Gardes du Roi,' there are places where both drums have to be struck simultaneously.

The size of the kettle-drums was increasing meanwhile. As has been pointed out, the kettle-drums of Bach's day were practically cavalry drums transferred to the concert hall. But at the Handel Commemoration of 1794, a special pair were manufactured to the designs of Ashbridge of Drury Lane Theatre orchestra. Burney describes these in detail. 'They were made,' he says, 'in copper, it being impossible to procure plates of brass large enough.' And he points out that, whereas ordinary drums were hemispherical, the 'double-base kettle-drums' of Mr. Ashbridge were 'more cylindrical, being much larger, as well as more capacious, than the common kettle-drum, by which he accounts for the superiority of their tone to that of all other drums.' English drums are now always made of copper; French drums are frequently of brass. Ashbridge's drums were 39 and 35 inches in diameter respectively, but they were surpassed in size by a pair made later for the Sacred Harmonic Society, which measured 47 and 43 inches across. The difficulty of obtaining suitable heads, however, prevented these mammoth instruments from being seriously considered by musicians.

In Weber's Overture, 'Peter Scholl' (1807), we first meet with a part for one player upon three kettle-drums. Weber repeated the experiment in his Overture 'The Ruler of the Spirits' (1811).

Berlioz, in his 'Symphonie Fantastique' (1830-1831), set a new fashion by employing two pairs of drums, although the idea had been hinted at by Mozart; and in the slow movement of that work, he required four players upon as many drums. The elaborate chord-playing which occurs in this movement was carried to an extreme by Berlioz in his 'Requiem,' and it is more than probable that he got the idea in the first place from that arch-experimenter, Reicha. But Berlioz was responsible for something of much greater importance. In his work on instrumentation, he went quite deeply into the question of tone-production on the kettle-drums, finding fault with the old-fashioned drumsticks. He definitely asked for a musical tone, without which the solo passages of Beethoven would lose more than half their significance, and Berlioz' own drum chords would be quite unintelligible. He recommended sticks of whalebone, with heads of sponge. It is safe to say that his suggestions revolutionised timpani-playing, although his sponge-headed sticks have been superseded by the modern malacca canes with their cunningly contrived heads of horn, and hard and soft felt. The whole section in which Berlioz dealt with the kettle-

drums is of great interest, being full of deep insight as well as common sense, and a feeling for the player rarely found among composers.

About the same time that Berlioz was writing his 'Symphonie Fantastique,' Meyerbeer began to 'get busy.' In 'Robert le Diable' (1891), occurs the famous solo for a single player upon four drums tuned to G, C, D, and E (Act IV. No. 17). In the printed scores, the part is written for three kettle-drums only, in G, C and D, the celli and bassi playing the entire passage pizzicato, thus filling up the gaps caused by the omission of the E from the drum part.

This was indeed an innovation, and it remained unique for a considerable time; some composers have, however, followed Meyerbeer's lead, Glazounow, in 'Stenka Razin' (1885), and Holst, in 'Uranus,' from 'The Planets' suite.

A set of three drums is now the rule in the modern orchestra, with the occasional use of two pairs, the latter practice having been suggested by Mozart and followed up by Berlioz, Wagner, and others. Holst has written for two sets of three drums in 'The Planets' suite.

In the nineteenth century, handles began to be fitted to each tuning screw, so that more rapid changes were made possible. As a natural consequence, the possibilities of the drums were explored to the full, and all manner of tunings resulted. The range gradually increased; both Schubert and Mendelssohn wrote the upper F sharp for the smaller drum. Composers demanded more and more of the player in the way of rapid alterations of pitch, and soon the aid of the mechanic was sought.

Before the middle of the nineteenth century was reached inventors in almost every country in Europe had tried their hand at a mechanically tuned kettle-drum; Stumpff in Holland, Labbaye in France, Einbigler in Germany, Ward in England, and Boracchi in Italy. At first the mechanism did not prove entirely satisfactory, since perfect intonation could not be achieved owing to the lack of homogeneity of texture in the drum-heads. But by adding to the drum ordinary tuning screws over and above the rapid-tuning mechanism, which was operated by pedals, the difficulty was overcome, and parts specially designed for the 'Machine-drums' began to be written. Strauss' 'Till Eulenspiegel' contains passages which without the aid of the machine-drums would require the use of four or even five ordinary timpani. The difference between the two types of drum will be realised when it is understood that on a pair of machine-drums it is possible to play the melody of any ordinary folk-song that does not exceed an octave in compass.

Further, the demands upon the technique of the player are con-

tinually increasing. Schönberg, in his 'Five Pieces for Orchestra' has written a semitone shake on C sharp, requiring exact tuning and flawless execution; Debussy, in his 'Gigues,' has written acciaccaturas, and Walford Davies, in the original score of his 'Symphony in G minor,' actually wrote a glissando roll for machine-drums.

A compass ranging from D below the stave to the upper G is now required. Strictly speaking, to produce effective notes throughout this compass, for all tunings already demanded by composers, five drums would be needed, varying in size from thirty inches in diameter to twenty-two. The late Mr. Gabriel Gordon Cleather recognised this, but so far as I am aware, he was the only timpanist who put the idea into practice.

A few solo works for kettle-drums exist, in which a single performer is required to manipulate a number of drums, such as the Concerto of Pieranzovini, and the Concert Piece of Tausch, the latter requiring seven timpani.

One novel idea, a product of the fertile brain of the indefatigable Antoine Sax, I will cite before I close this brief survey. In the middle of the nineteenth century Sax expressed his belief that shells were superfluous. He actually drew up and patented a specification for a pair of shell-less timpani. The curious will find it, together with a drawing of the instrument, in the records of the British Patent Office.

PERCIVAL R. KIRBY.

## SCHUBERT AND BEETHOVEN : A CONTRAST OF METHODS

THE merits of some particular century have always been a favourite topic in critical circles, those of music and of letters amongst others. The present century, for instance, has already found its decided detractors—rather an unfair 'already,' since the twentieth century has only had a quarter of the time taken by most centuries to develop and 'realise' themselves. But whatever the actual deserts of this or of any other decade, it will readily be agreed by most people that the corresponding years 1800-1828 are second to none in richness of artistic output. Within those years fall the works of Wordsworth, Keats and Shelley, not to mention their great literary contemporaries abroad; and the music of Beethoven, Schubert, Weber, and of Mendelssohn at his earliest and most spontaneous. Yet even among this magnificent generation of poets and musicians it is Beethoven and Schubert who would most often be named, as the supreme artists of their time, by anybody who can respond equally to the appeals of poetry and music. In the contemporary world of music, at any rate, their primacy is indisputable.

At first their commanding figures suggest a diarchy of supplementary powers, equal and opposite. Superficially, Schubert had all the inspiration and Beethoven all the executive energy. But if it is impossible to assert that Schubert had any interest in any execution which was not coincident with creation, it may well be urged that Beethoven found all the inspiration he needed in getting, however painfully and deliberately, to work, and that by this consistent and patient probing for his finest self he became in some sense the greater composer of the two. The verdict of the nineteenth century, at all events, is conclusive. It was Beethoven who, for better or worse, superseded Mozart in the direction of the music of the new century. It was Beethoven who created, after the likeness of Bach, that music-with-a-meaning which led, alternatively, to Wagner and Brahms, although Brahms' occasional reactions from this tone of musical expression may owe somewhat to Schubert's lyrical example. It was from Beethoven again, that Brahms and Wagner and Franck (and the others) learnt that sense of balance-according-to-significance which replaced the more quantitative methods of Haydn and Mozart.

Let us assume for the moment, then, that Beethoven won his way to absolute supremacy, both immediate and prospective, and that the

work of Schubert, which we are specially considering this year from the retrospective or 1828 point of view, is to be judged in the first place in relation to the work of the Master of his time. It may then be asked by what methods the Master arrived at his highest achievements, how far Schubert followed these methods, and, most of all, how far he succeeded where he ignored them.

It is impossible to discuss Beethoven's methods without reference to the spirit in which he composed at all. Setting aside the exceptions which prove the rule, we cannot resist the conclusion that he was at all points a serious composer, finding in his work not only physical satisfaction but a spiritual necessity. Just because of this higher or inner necessity, continually clamouring for expression, Beethoven treated all the raw material which came to his mind with such serious consideration that he not only deepened and enlarged with his own individuality every form of expression he touched—producing, for instance, a series of symphonies, piano sonatas and string quartets of consistent quality and still unparalleled variety—but also ordered and, in particular, concentrated his ideas to a degree never before realised. His gospel (he must have felt from time to time) was for the whole world, not for the cultured few who had appreciated Mozart, and nothing must be lacking to the most forcible delivery possible. Hence the unfaltering strength of his rhythms—purged of every distracting nuance, reinforced by every conceivable and inconceivable *sforzando*—repulsive, no doubt, to the eighteenth century ears of the early nineteenth century, but always justified by their expressiveness rather than by their sheer power. Observe, too, the memorable quality and unexpected pregnancy of his plainest subjects, and the irresistible beauty of his happiest and ultimately most spontaneous melodies, serious or humorous; the emotional significance both of his key-changes and of his key-assertions; and the unquestionable individuality of his instrumentation, however faulty and gawky.\*

But I would call most attention to Beethoven's new sense of balance by significance, which I have already mentioned; in plainer words, his sense of rhythm, in the wider meaning of the term. The coda of the Mozartian slow movement of the first piano sonata (op. 2) is only three and a half bars. But what a world of romantic feeling (with all the classical reserve) is contained in the *sf* D flat, and in the solemn authentic cadence, solemn in its tone, if rightly interpreted, and in its full chording, so unlike the transparent texture of Mozart. Again, in advancing from the second to the third symphony, Beethoven did

\* On Beethoven's seriousness, see the Beethoven number of *MUSIC AND LETTERS*, *passim*, but especially the articles of Mr. Colles, Mr. Ireland, Dr. McEwen, Mr. Ford and Mr. Capell; on Beethoven's technical mastery, the articles of Mr. Brent Smith and Prof. Tovey in the same issue.



not arbitrarily enlarge his whole symphonic plan. What happened was that the superior technical mastery acquired in the second symphony, coinciding with an exceptional creative stimulus (from the 'heroic' idea, if not from Napoleon), expanded his whole range of vision and prompted just the kind of emotional material to which only an exposition, development, recapitulation and coda of abnormal lengths could do justice. Nor, we may be sure, was Beethoven satisfied with the unfettered expansiveness of the *Eroica*, the somewhat similarly heroic No. 5 being distinctly more compact, forcible and, we may note, popular. Only once again did he write a 'long' symphony (long by the clock, that is), and that was when he attempted to summarise his whole musical experience, up to date, in a symphonic work whose all-embracing character is finally attested by the incorporation in the finale of all the previous movements, and by the introduction into that final movement of a chorus singing the joys of universal brotherhood to a tune so simple that the audience might 'join in the chorus.'

Finally, informing this hard-won advance in significance of expression is, I must suggest, an abnormal amount of constructive thought. I do not accept Herr Bekker's hypothesis, which forms the leit-motif of his concise and careful account of Beethoven's music,\* that Beethoven was a thinker and a poet first, and a musician second. Nor do I follow Mr. Capell or Mr. Rorke in seeing in Beethoven's music a confession of 'faith.' But when I try to explain the difference in the effects of the G minor and the C minor symphonies upon one's mind, I am driven to the conclusion that there is in Beethoven's work (as in that of Bach, Wagner, Franck and Vaughan Williams) a stiffness of effect which one associates with hard thinking, *par excellence*. While Mozart conveys his 'This is beautiful, therefore right,' Beethoven, in varying degrees, asserts his 'Right, therefore beautiful.' Many influences may have contributed to this idea, and more particularly to this ideal, which underlies Beethoven's music: the early but effective teaching of the philosophical Neefe; the inspiring ideals of the times (see Mr. Capell's article); above all, perhaps, the composer's deafness, which would, by closing his ears to all the sensuous appeal of music, facilitate the incursion of intellectual ideas into his music. So, although there was a continual struggle between Beethoven's ideas and his musical material, the substratum of continuous thought which one feels in his music not only carries the listener past the places where æsthetic beauty is comparatively absent, but also enriches the 'pure' beauty when it comes uppermost. It is this strenuous facing of problems behind Beethoven's music which

\* In the second and principal part of his *Beethoven*, recently translated into English.

accounts, I believe, for its still undying popularity in an age not interested in his ethical gestures. Further in analysis beyond the music I will not go, but I will go thus far.

If I have dilated on Beethoven's methods, it is because Schubert had ample opportunity of observing them. It seems certain that he heard most of Beethoven's symphonies, which he could compare with the Mozart-Haydn predilections of his youth. We know that while he found Beethoven bizarre at first (who would not have?), he ended by revering him. We also know that his friends reproached him, albeit with that half-heartedness which so often distinguishes the criticism bestowed upon great men by their friends, for his lack of Beethoven's patience in the exposition of his material. If we confront Schubert, then, in a judicial frame of mind, it must be in no very pardoning voice that we note his consistent indifference to his artistic responsibilities, as shown by his reluctance to finish anything—the absurdly incomplete E major and B minor symphonies and the absurdly long C major symphony (1828) being, in different ways, striking examples of a continual habit of no-concentration—and by his refusal to consider the listener's point of view, notably in the matter of compactness. Keeping up our judicial manner, it would not be hard to quote instances of the much development of one phrase out of all proportion to its musical significance, of wholesale recapitulations inserted apparently without a thought as to their propriety, of careless tonality, of mechanical accompaniments, of the acceptance of words utterly unworthy of a musical setting—instances, in short, of all that Beethoven learnt (*learnt*, Herr Schubert) to avoid.

These are serious charges to bring against a respectable composer, but they are undeniable in themselves, and any reluctance to press them home (such as the reader may have discerned in the previous paragraph) is likely to be put down to sentimentality. And yet it is both my belief and my experience that if it really came to it, no one would feel quite justified in telling Schubert these home-truths and leaving it at that. The broad fact is that there is hardly another composer who can so often put every listener, from highest to lowest brow, into that humble, uncritical and altogether happy frame of mind which possesses us in the presence of great music.

Here, then, is the problem of Schubert: his power to strike home, to the generality of human experience, in spite of an unfettered idiosyncrasy of never keeping to the point. Is there any explanation, or are our senses deceived by some magical substitute for the real thing which we call beauty?

Any explanation must proceed, in my opinion, from a careful attention to Schubert's work at the point where he is unquestionably the Master—the master of Beethoven, for instance. I refer, of

course, to the songs. A superficial view of Schubert's songs is that he worked on the principle, once coolly asserted by Mozart in regard to his own libretti, 'Give me the words, and I will supply the poetry'; the poetry being that unique creation, Schubertian melody. Now, there certainly are a large number of songs (and it would be rash to limit the number when we have over 680 to reckon with) in which the poetry lies almost entirely in the music. There are also, however, a highly significant number of songs—from the early Goethe settings onwards—in which the musical poetry is clearly and directly inspired by the poetry of the words. I would even hazard the generalisation that with Schubert, as with Schumann but hardly with Brahms, the clue to the song lies through the words. And if we make all allowances for the inexhaustibility of Schubert's musical invention, it is in his sensitive response to the beauties of poetry, especially to the sweetness of Romantic lyric, that his supremacy as a song-writer consists, from the amazing maturity of 'Gretchen am Spinnrade' to all the infinite variety of the poets successively selected for musical settings; and in the natural lack of this kind of sensitiveness we may discern Beethoven's inferiority in the genre.

But it is just this kind of poetic sensibility which distinguishes all Schubert's work, and distinguishes it from Beethoven's, as a whole. Schumann's dictum on the early songs of Brahms 'All are pervaded with a deep song-melody'—i.e. with the kind of melody associated with poetry—is highly true of Schubert's (as even more of Schumann's) instrumental music. Hence Liszt's 'Le plus poète que jamais.' Moreover, if it is undeniable that Schubert had actual poetry in his mind when he wrote the Variations on 'Die Forelle' 'Der Tod und das Mädchen' and 'Der Wanderer' (slow movement of the piano fantasia in C major, if not the whole fantasia), it seems extremely likely that there were many other moments of instrumental expression at which Schubert's thought was moving on poetic, as much as on musical, lines—leaving to his musical instincts to settle the musical details, of modulation, development, and the like. This suggests a hypothesis that Schubert, like Beethoven, was continually drawing a creative stimulus from the non-musical world of his time, and that while Beethoven enriched and supplemented his purely musical conceptions with constructive thinking, Schubert similarly drew upon another side of the new century, its poetic ideas; the sensitive nature of these ideas accounting for a certain delicacy and pathos (with a dash of Wertherism) in Schubert, as the dynamic nature of Beethoven's inspiration accounts for the boisterous and heroic manliness of his most characteristic subjects. (I cannot admit, for example, that the first movement of the B minor symphony is tragic in the full sense in which Beethoven's C minor is tragic.)

What does this hypothesis—a mere hypothesis, but based upon a wide impression of Schubert's work—explain?

It explains, first, Schubert's capacity to distract our attention from the technical haphazardness of his musical development, so lacking in the close reasoned and well balanced argument characteristic of Beethoven that it must be put down, musically, as brilliant, clair-voyant improvisation. Schubert's music is not only brilliant improvisation—and if his counterpoint never goes much beyond two-part imitation, his command, at any moment, of the appropriate melody, rhythmic setting, modulation, or instrumental effect, is pretty striking—it is also poetic improvisation, proceeding from a mind so overflowing in poetic music that even the long C major symphony is, we feel, considerably shorter than it might have been; shorter enough to make it absurd to ask Schubert to curb his muse and write a symphony with less in it, for the benefit of pedestrian listeners. With music so teeming with poetry no reasonable man can complain that he is bored.

Further, there is a good deal of evidence that Schubert's music is the poetry of a child-like mind. So much of it seems to spring from that play-instinct which, psychologists now insist, is at the root of all art, and finds expression, in actual poetry, in a delight in rhymes and figures of speech for their own sake, and in music in much or wholesale thematic repetitions, unexpected modulations (disturbing to the sophisticated who like things asserted, not questioned), and a general refusal to take one thing more seriously than another. Now, undoubtedly Schubert, like Shelley, indulged this instinct too much, and overdid what Haydn, Mozart and Beethoven had done with a more exquisite humour. But it is just this elfish, uncontrollable nature of Schubert's ideas which fascinates the world at large, and makes them willingly forget that there are other and more serious ways of art. It must be understood, also, that whether Schubert thought about it or not, he may well have felt instinctively that after such outbursts of unruliness, a considerable tract of plain reflection (or recapitulation, as the text-books have it) would restore the balance.

We are now in a position, on this developed hypothesis, both to answer for Schubert's departures from Beethoven's artistic method, and to explain why Schubert's work enjoys a popularity equal to Beethoven's amongst audiences who are perfectly loyal to the artistic ideals of Beethoven and his direct successors in the nineteenth century.

First, if Schubert rarely checked the flow of his ideas, in order to improve their expression, there was never a composer who had so much poetic material to unburden from his mind, ready-made, not unformed like Beethoven's. It is difficult to criticise Schubert for not looking back when every inner necessity drove him forward. Of his

general artistic sincerity there can be no doubt: never, in his best work, do the 'effects' lack their proper emotional cause.

Secondly, if the poetic, as opposed to the musical, significance of his material is appreciated—obvious in the songs, clearly discernible in the instrumental music—then the 'balance' of his various works is, like that of Beethoven's, a matter of balance-by-significance, and has little or no reference to questions of length. So considered, Schubert's sense of form is quite convincing. His codas, for example, are usually too mysterious to be impressive in a Beethovenesque way, but they are deeply satisfying, even when they rely on the successive brilliance of a few harmonic squibs. It is also to be noted that the first and only years of Schubert's musical manhood (1822-7) show a marked growth of mind, culminating in the C major symphony and quintet, and the most concentrated of his songs. There is no particular reason for supposing that he might not, after achieving such increasing significance in a short time, have climbed to the more heroic heights, since Beethoven, at the same age, offered the mere promise of the first two symphonies.

Thirdly, the occasionally childish manner of Schubert's musical treatment is the expression of a madcap spirit which most of us welcome in the serious, cultivated world of music as much as in ordinary life; a spirit of unsophistication upon which the Master of his time (and, surely, the Master of all time) set his approval.

By putting into his music such a superabundance of poetic feeling and sheer delight—in a word, a larger share of human personality than we usually find in music—Schubert speaks to the heart of any one who is not impervious to an imaginative or a human appeal. And (as our Editor has lately observed) if music goes to the heart at all, it goes to all hearts. There will never be any need, now, for a Schubert revival. The warm humanity of this 'altogether solitary and private individual' has already secured him a place, on Beethoven's right hand, in all the homes where music is known.

A. E. F. DICKINSON.



## THE ELEMENTS OF RUSSIAN MUSIC

THERE can be little doubt that the immediate and overwhelming success of Russian music when it first entered the orbit of the English concert-world in the eighteen-nineties, was entirely due to its more obvious and superficial elements—its colour and general picturesqueness; as Parry said, it 'naturally appealed to the awakening intelligence of the musical masses by vehement, emotional spontaneity, orgiastic frenzy, dazzling effects of colour, barbaric rhythm and unrestrained abandonment to physical excitement.' But if it had had no qualities other than these to recommend it we may be quite sure that Russian music would be to-day as of little interest and importance as that of Grieg and Dvorák—equally colourful and equally picturesque. Qualities such as these may impress the 'awakening intelligence of musical masses,' but they do not weigh very much with the cultured musician, and fail altogether, therefore, to account for the almost predominating influence of the Russians on the greater bulk of the Western European music written during the last thirty years. These were not the qualities to impress such widely different spirits as Claude Debussy and Franz Liszt, the straight-walking traditionalist Weingartner and the mercurial Beecham (to take only four names at random), and it is worth remarking that the one man who had no sounder elements than these in his make-up and of whom Parry was principally thinking when he wrote the lines quoted, is the only important Russian composer of the period of renaissance whose position is weaker to-day than it was thirty years ago, and whose worth (and even whose right to be ranked as a characteristic Russian) has been most often and most fiercely attacked. And, among the later men, much the same might be said of Scriabin, as of Tchaïkovsky. Both, despite numerous affinities with their compatriots, are strangely isolated and lonely figures, felt by almost everyone to be outside the main current of Russian art. This is not to be explained by their attitude to conscious 'nationalism,' with its borrowed or assimilated folk-songs, for, whatever Scriabin's views may have been, Tchaïkovsky, at any rate, was almost as fond of borrowing or imitating folk-tunes as any of the enthusiasts of the 'Invincible Band.' Nor is either Scriabin or Tchaïkovsky lacking in any of the colourful and emotional elements which Parry considered to be so characteristic of Russian music. We must go a little deeper than this, then, in our search for those qualities which are the real secret of

our delight in Slavonic art and the absence of which in Tchaïkovsky's music marks him, despite his use of folk-material and of the richest instrumental colouring, as a figure apart from most of his contemporary compatriots. Probably the most important, if by no means the most obvious, of these is its compressed force and directness of expression. The permanent intellectual appeal of Russian music, as distinct from the immediate sensuous appeal, is almost certainly due chiefly to this conciseness. While German art has for many years tended to become more and more prolix the Russians have always been remarkable for their pointed, forceful brevity. Even such giants as Wagner and Brahms are scarcely remarkable for the simplicity and economy of their utterance, while lesser men, sometimes earnest advocates such as Bruckner and Mahler, with cases of real interest to present, have frequently to be turned out of court as intolerable bores. On the other hand, if we have any complaint to make of Russian music it is usually that it is too nakedly direct, too primitive or even too sketchy. But there can be no doubt as to which is the less objectionable error. We may not care a snap for Moussorgsky's 'realism' and we are probably rather irritated at his continual manifestations of technical clumsiness, but there is no contesting the breath-taking mastery of dozens of pages of 'Boris' and the songs where some subtle emotion or some intensely dramatic situation is caught up and presented to us in terms of music with astounding force and simplicity; the slightest inflection in the vocal line—and that line, too, scarcely ever more than speech made musical—the sketchiest of accompaniments, and Moussorgsky has cut the heart out of some little village tragedy and brought it before our rather startled notice; think, too, of the remarkable presentation of the anguish of Boris in the last scene in which he appears. From the same type of mind working in the field of symphonic composition was born such a short pithy saying, like a blow straight from the shoulder, as this theme from Borodin's Second Symphony:—

Ex. 1.



or the unison opening of 'Scheherazade' which serves as 'motto' to the whole work. As early as Glinka (to whom, by the way, Parry's phrases scarcely apply at all) this conciseness was a striking characteristic of Russian music; his 'Kamarinskaia' is splendidly to the

point and in listening to the 'Russlan and Ludmilla' overture, one is forcibly reminded of the phrase in which Bülow is said to have conveyed his impression of Berlioz's 'Corsair'—'terse as a pistol shot.' Even Scriabin, whatever his practice in his symphonic works, knew how to be economical in his shorter ones, many of which are tiny masterpieces of compression. But it is in the manner of approaching the very fabric of music and even more in the sources of inspiration that we find men like Tchaikovsky, Scriabin and, on a lower plane, Rachmaninov allying themselves with Western musicians rather than with their compatriots. The impulse to create, the 'jog' of inspiration, comes to all men in all countries from more or less the same sorts of things; differences in the results are usually caused by the way in which men react to the jog. It was merely because they were very self-conscious about such things that the 'nationalists' so branded themselves. Wagner, who in his way was quite as much a 'nationalist' as any Balakirev, was self-conscious of another side to his genius which he paraded in a similar way. But the 'nationalist' label has stuck, chiefly because of its usefulness in distinguishing the more typical Russians from the mere absorbers of Teutonic tradition, men of the Saint-Saëns type, who abound in every age and country, with the technical ability to work their creative machinery even when they have no raw material of inspiration to hand. The best of Russian music is, however, rather remarkable in that very little is inspired by erotic (or other) emotion, and less still by psychological self-analysis—commodities in which Scriabin and Tchaikovsky, in common with most Western composers, deal rather heavily. The absence of emotional appeal can also be traced back to Glinka; 'love interest' in 'A Life for the Tsar' is as obviously manufactured as the same element in a detective yarn, and the love-music provides the worst pages of the score, just as the love-music of 'Prince Igor' is the weakest part of that magnificent work. Love plays an even less important rôle in 'Boris,' and a merely secondary part in 'Khovantchina'; in 'Le Coq d'Or' it is burlesqued as Stravinsky burlesques it in 'Petrouchka.' Surely of no other artists could it be said that the 'eternal feminine' was of such little interest to them! When they are unable to scamp the 'love-interest' altogether Russian musicians, including even Tchaikovsky, in his stage-works, carry it out perfunctorily, and if we except the works of that most personal of artists, Scriabin, we find nothing in the least equivalent to 'Tristan,' the erotic side of Chopin, or the 'Dichterliebe' in the whole range of Russian music. Emotion of any sort is, indeed, rather conspicuously lacking in Russian art, or, if present, is often rather curtly restrained. Patriotism, though seldom jingoism, comes fairly often to the fore,

humour not infrequently, and a quick reaction to any suggestion of the grotesque is noticeable, but the excitement which Russian music produces is almost always physical—the result of direct glorification of animal joy of living and brute strength—rather than spiritual. It is not on this account less intellectual, as might seem at first—but the intellectual appeal demands separate attention. Yet before leaving the emotional side of Russian music it is worth pointing out that the climaxes in nearly all the most remarkable symphonic works (our two notable exceptions once more go to prove the rule) are of purely musical and intellectual contrivance (*cf.*, the finale of Stravinsky's 'Fire-Bird') and never arise from any emotional intensification. As the American critic, Paul Rosenfeld, says of those in 'Scheherazade' they are 'purely voluntary . . . nothing other than the arbitrary thickening and distention of certain ideas.'

This, again, might seem to lessen the intellectual appeal of Russian music, but in this connection it is more than ever necessary to precede one's judgment by the complete abandonment of our Western fundamental ideas of music. The Russian outlook is essentially primitive, startlingly unsophisticated. Sometimes this attitude of mind results in the production of curious, but genuine triumphs, such as Stravinsky's direct glorifications of naked rhythm in many pages of 'Petrouchka,' and 'Le Sacre'; it enabled Borodin, unhampered by tradition, to write the scherzo of his Third Symphony in genuine quintuple time:—

Ex.2. Vivo.

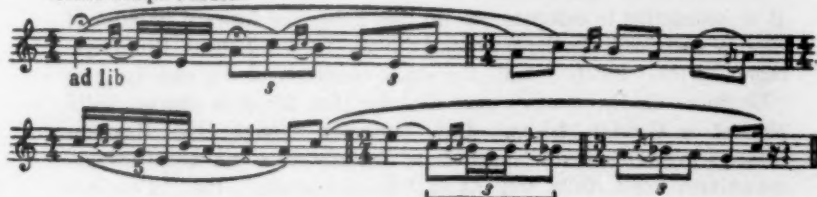


while the more sophisticated Chopin, trying to move in the same measure (third movement of the C minor Sonata), stumbles about uneasily in a compound duple-plus-triple time. (And which, incidentally, is Tchaikovsky doing in 'Pathétique'?) Sometimes, however, the extreme primitiveness of outlook gives us a ruder shock. The Russian, for one thing, seems usually to be chiefly concerned with the thrill of the actual moment in sound; his mental vision is not sufficiently broad and retentive to get that pleasure which we derive from some of Brahms or Beethoven or Elgar symphonies, when we feel that, in Pater's phrase, the composer has 'foreseen the end in the beginning and never lost sight of it.' Even in simple melodies the Russian quite frequently abandons altogether our shaped, balanced type of tune with sections measured off by obvious cadences

and gives us instead some such partially amorphous, yet altogether beautiful, piece of melodic line as this from 'The Rite of Spring':

Ex. 3.

*Lento: tempo rubato.*



which might go on for ever like a Scottish pipe-tune.

As for formal structure in its broadest aspect, the most typical Russians seem to care nothing for it. Borodin, it is true, handled the traditional forms with consummate mastery, and Tchaikovsky and Glazounov have done their best to keep to the orthodox path—with disastrous results in Tchaikovsky's case, where the mechanical symmetry obtained by note for note repetition of whole sections of preceding matter which sufficed in the abstract sound patterns of Haydn and Mozart becomes ridiculous in a highly charged atmosphere of tense emotion. Scriabin managed better than this, wonderfully well indeed, but with such a man as Rimsky-Korsakov the problems of form are confined entirely to the rough 'lay-out' and general arrangement of ideas—and he is usually not concerned very much about that. As for Stravinsky, his big ballets are, from the strictly musical point of view, literally incoherent as wholes. Prokofiev and Medtner alone of the more important moderns give much care to the organisation of big, carefully balanced structures.

The whole basis of modern musical construction in Western Europe is the system of logical development of germinal ideas of which Beethoven was the first really important master, and which Liszt and Wagner did so much to advance in scope. This is entirely foreign to the spirit of Russian music; Scriabin used it brilliantly, Borodin dabbled in it a little in the opening of his First Symphony, Glazounov has given us a fine example of this treatment in his piano variations—but, broadly speaking, the most typical Russians have either frankly abandoned such methods or used them with conspicuous want of success. With the Russians we never get that pleasure which we derive from the best German symphonists, or men like Franck and Elgar, the pleasure of watching a few tiny germs unfold, showing themselves ever in new lights, till their possibilities seem almost inexhaustible and they have grown into a great and finely-wrought



fabric of sound. Such thinking in sound—*progressive thinking*—is not the Russian's way of going about things; his mental process is more akin to brooding, a continual turning over of ideas in his mind, viewing them from different angles, throwing them against strange and fantastic backgrounds, but never evolving anything from them. It is instructive to compare too, in this light, the forward impulse of even a sustained Beethoven melody like 'In des Lebens Frühlingstagen,' from 'Fidelio,' with the static condition of the melody from 'Le Sacre du Printemps' quoted above (Ex. 8); it is almost Rodin against a Grecian frieze. And, curiously enough, the Russians manage to 'bring it off' much more skilfully than one would expect; sometimes wonderfully well as in 'Scheherazade,' the 'Capriccio Espagnol' and the 'Polovtsian Dances' from 'Prince Igor,' sometimes rather clumsily, as in the 'Persian Dances' of 'Khovantchina,' but, on the whole, one's intellectual pleasure is scarcely ever much diminished by the more primitive procedure, especially when, as is often the case, one receives an impression of lucid clarity which compares very favourably with the obscurity and turgidity of some of the Western practitioners of 'logical development.' In Russian stage-music a similar tendency is noticeable; in some of the finest and most characteristic Russian operas, 'Igor,' 'Boris,' even in the earliest of all, Glinka's 'Life for the Tsar,' we have but the sketchiest outline of a plot, no drama to develop, but a brilliant series of stage-pictures, sometimes highly dramatic in themselves, sometimes not at all so, detached and apparently almost disconnected yet cumulatively of almost overwhelming effect in their presentation of an exuberantly vital whole. Just so does Mr. Drinkwater give us his idea of Cromwell; Shaw and Wagner work on the 'development-to-a-climax' plan; a technical wizard like Shakespeare could use either way with equal success. And this is the only thing that matters—whether the artist, whichever way he goes about his work, can 'bring it off.' It is only because people are unused to the Moussorgsky-Drinkwater type of chronicle-play that they protest that it is not drama at all. There is just one other point worth considering in which the Russian composer looks at things from a rather different viewpoint from that of his Western confrère. Genuine contrapuntal feeling, the production of the musical texture by the natural flowing together of parallel, simultaneous streams of thought is practically unknown in Russian music. This is by no means the same thing as saying that the Russians never avail themselves of counterpoint as a means of constructing their music; Borodin, particularly, frequently shows great ingenuity in his juggling with combinations of themes (in many places beside the well-known 'On the Steppes of Central Asia'), yet his texture always remains

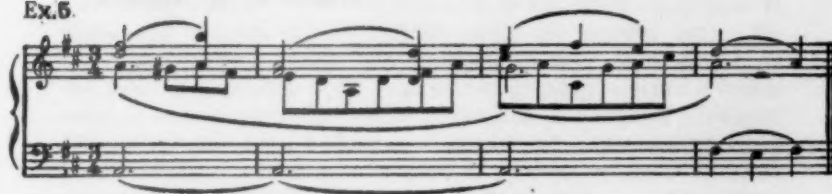
fundamentally harmonic. Rimsky-Korsakov was another good theoretical contrapuntist, but in his important works he never achieves anything like the living woof of parts which men like Wagner and Strauss manage so well. At best his counterpoint (and he is thoroughly typical) amounts to nothing more than ingenious dovetailing and frequently to a mere loose sort of patchwork like this:—

Ex. 4. (♩ = 100.)



mechanical work. Yet even Brahms can be very "mechanical" at times, as in that too ingenious

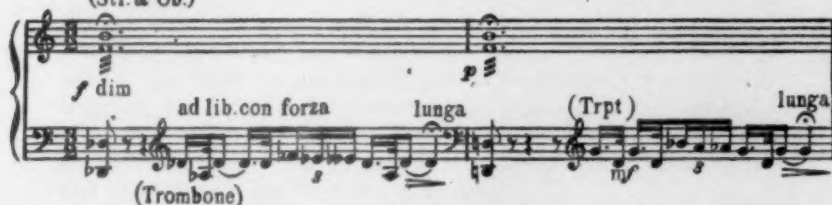
Ex. 5.



from the D major Symphony, an effect introduced more for the sake of its own cleverness than anything else, just as Korsakov, again, having discovered this little trick of harmonic sleight-of-hand:—

Ex. 6.

Molto moderato  
(Str. & Ob.)



amuses himself with it at great length in sheer childish delight at the fun of the thing. The first time we hear it we accept it as a piece

of true wit—if we agree with the definition which makes wit a matter of unexpected juxtapositions—but the joke becomes tiresome when the point is put in italics. This particular instance would scarcely be worth remarking if it did not bring us back so forcibly to the essential naïveté of the Russian mind underlying any apparent sophistication. And this is the main value of the Russian contribution to our art—the entire freshness of outlook, the starting again, sometimes in new directions, from first principles—and it is for this reason that we must deny to those other Russian masters who are so often contemptuously dismissed as ‘the Eclectics’ an equal importance. Intensely interesting and really important as some of them were, and are, individually, their contributions to musical literature are but prolongations of directions already common to all European music. That these prolongations themselves have often been daring, successful and important the names of Scriabin, Medtner and Rébikov are sufficient reminder, but, as a whole, the achievement of the ‘eclectics’ is entirely paled by that of the ‘nationalists,’ though, as a matter of fact, the rather barren debate on ‘nationalism *versus* eclecticism’ has had only indirect bearing on the result.’

GERALD E. H. ABRAHAM.

## WAGNER AND HIS OPERATIC CONTEMPORARIES

'I WAS well aware that Wagner took no interest in the works of other operatic composers,' writes Alexander Nikolaevich Serov, his most enthusiastic adherent. Hanslick, moreover, declares that if Wagner happened to mention the name of another composer (a very rare occurrence) it was always in a tone of disdain. Thus friends and enemies alike agree that the composer of 'Parsifal' was astonishingly lacking in sympathetic interest for the music of other men. Generous appreciation he had, indeed, for few and least of all for his operatic contemporaries.

In his youthful days he was, however, capable of somewhat indiscriminate—and even extravagant—enthusiasm for composers such as Bellini, Boïeldieu, Halévy and even, for a short period, Meyerbeer. Though he did not hesitate to extol Meyerbeer's 'naïveté of feeling and chaste sentiment' and acclaim him as the direct descendant of Gluck and Handel, he soon grew—partly for private, partly for artistic reasons—to loathe 'the venerated master' to whom he, in the guise of a devoted pupil, had written so many exuberant letters teeming with somewhat theatrical expressions of boundless gratitude. He malevolently refers to him as 'that corrupt music-maker,' whose specific musical capacity he is tempted to set down at zero. However, his insurmountable prejudice did not wholly blind him to a few solitary beauties in Meyerbeer's work such as the exquisite love scene and the—in his own words—'wondrous moving, heart-searching melody in G flat major' in the fourth act of 'Les Huguenots,' of which he, indeed, speaks with an enthusiasm no less extravagant than his previous condemnation, declaring it 'one of the most perfect of music's works.'

Neither, in his opinion, did the unenterprising Halévy stand the test of time. In his youth he spoke highly of this composer's 'intensity of thought and concentrated energy' and considered the hybrid 'La Juive' a masterpiece pure and undefiled. Subsequently, however, he deplored the 'enervation, both moral and æsthetic,' which had overcome a man who might have said with Ovid: 'Video meliora, proboque; deteriora sequor.' 'Merely façade music, empty and pretentious,' was Wagner's final verdict.

A similar fate befell Boïeldieu, whom he had once prized as the very personification of the gracious chivalry of mediæval France. The charming and vivacious composer of 'La Dame Blanche' soon,

indeed, appeared to him in the light of a mere entertainer as lacking in individuality as his rival Hérold. On the other hand, he always professed an open, almost exuberant admiration for 'that wonderful old man, that great musician' Auber. Though the disconcertingly trivial 'Fra Diavolo' had horrified him beyond words by its grotesqueness and he spoke contemptuously of the 'sickening mass of Auber's eternally uniform opera music,' it was with a feeling of enduring rapture that he thought of the 'unsurpassable "Muette de Portici." ' Once he had declared that this opera had won for France the hegemony in the world of art; in his old age he gently repudiates this extravagant statement, but he never, indeed, ceased to consider 'La Muette' a work of all compelling genius and one of the most revolutionary creations in the history of operatic art.

'This opera,' he exclaims on the occasion of Auber's death in 1871, 'took us all by surprise as something entirely novel; an operatic subject of this vitality there had never been before; the first real drama in five acts with all the attributes of a serious play, and furnished with a tragical *dénouement*.'

'The novelty in this music was just its unaccustomed concision and drastic compactness of form; the recitative shot lightning at us, a veritable tempest whirled us on to the choral ensembles; amid the chaos of wrath was heard a sudden energetic cry to keep our heads cool or a fresh command to action; then again the shouts of riot, of murderous frenzy and between them the anguished plaint of a whole people. Even as the subject lacked nothing of either the utmost terror or the utmost tenderness, so Auber made his music reproduce each contrast, every blend in contours and colours of so drastic and vivid a directness as we cannot remember to have ever seen before. A grand opera,' he concludes, 'without a trace of stiffness or hollow pathos, warm to burning, entertaining to enchantment, compact of grace and vehemence, of charm and heroism.'

What a tone of enthusiasm! Of no other opera, classical or contemporary, did Wagner ever speak with so much fervour. We almost fancy we hear Nietzsche extolling Bizet's 'Carmen'—to which, indeed, these ecstatic references seem a good deal more applicable than to Auber's somewhat antiquated 'Muette.' It is, however, extremely interesting to learn that 'Carmen' shared with 'La Muette' the honour of being the only French opera for which Wagner ever had any genuine or lasting regard.

'Wagner and Brahms vied with one another in exalting Bizet's masterpiece,' writes Hans von Bülow. Wagner first heard or, in the words of Glasenapp, 'had to endure' 'Carmen' on the occasion of his visit to Vienna in November, 1875. The indignant biographer,



however, neglects to inform us that after the performance the great composer enthusiastically exclaimed: 'Thank God, here at last is somebody who has imagination!'

He indeed, regarded Bizet's masterpiece as the starting-point—which it undeniably was—of a renaissance of French dramatic music revitalised by popular song. But though his enthusiasm increased with the passing of the years, it seems to have been singularly lacking in discrimination. The piece he, in fact, preferred was—*mirabile dictu!*—the Don José-Micaëla duet, and particularly Don José's sentimental effusion: 'Ma mère, je la vois,' 'the fresh naïveté' of which he considered perfectly entrancing. Could he, indeed, have alighted on a less original passage in the whole work? It is significant that Nietzsche, Wagner's most formidable adversary and, moreover, the most fervent admirer Bizet ever had, spoke contemptuously of this duet as being 'beneath his taste.' Wagner, on the other hand, obviously regarded it as a subtle compliment to his genius and it certainly is worthy to stand beside Wolfram's 'O Star of Eve.' However, a much more subtle compliment may be detected in Don José's last despairing cry: 'Ma Carmen adorée,' which is, indeed, forcibly reminiscent of Isolde's transfiguration theme in its final orchestral rendering.

Wagner's attitude towards Gounod was at the outset one of comparative indifference. His first reference to him is lukewarm in the extreme. 'Gounod,' he writes, 'is an amiable-looking, upright-endeavouring, but, it appears, not very highly gifted artist.' His indifference seems to grow. 'Gounod,' he exclaims a few days later, 'is a suave, good, a purely but not deeply gifted man.' Shortly afterwards, nevertheless, he speaks of him with considerably more acumen: 'He is an excitable artist, often in a condition verging on hysteria; an affected melodist, but at times a charming and irresistible conversationalist.' These delightful conversational powers are, however, speedily referred to as 'unflagging and nauseating garrulity,' and, in fact, after the production of 'Faust' Wagner's faint dislike rapidly grows into definite hostility.

There was undoubtedly no opera, not even Meyerbeer's gaudy 'Le Prophète,' for whose unwarrantable popularity he felt such bitter and fierce resentment as for 'Faust.' Neither was there any composer, Meyerbeer himself not excepted, whom he loathed more utterly than Gounod. Even in his old age he never once mentions Gounod's name without some biting reference to his 'vile harmonies' and there is no mistaking the altogether savage bitterness in the following sentence: 'The public runs from us to where the self-same theme (that of Faust) is most frivolously distorted and exploited for the mere delectation of the vulgar.' He refers, with pardonable

exaggeration, to Gounod's opera—'unworthy of Meyerbeer'—as 'the most farcical parody that ever travestied a noble German poet's work.' He cannot even bear the thought of a German girl weeping at a performance of 'Faust'; he marvels that 'good taste does not recoil in horror from the grimacing lie,' and finally, with altogether ludicrous pedantry, attributes the maiden's tears to 'an emotion which cannot be far distant from the fountain whence the great poet drew, himself, the inspiration for his Gretchen,' thus tacitly admitting that Gounod's music, since it succeeds in evoking such emotion, cannot itself be so far distant from the magic fountain.

On another occasion he cries: 'This music is exceptionally superficial and sentimental, particularly in that insipid "Jewel-song," which is the pivot of the whole piece and is typical of the psychology of this ridiculous work.' In 1867, in 'German Art and Policy,' he refers, if possible, still more contemptuously to Gounod and his opera. 'A repellent, sugary, vulgar patchwork,' he exclaims, 'with all the airs and graces of a strumpet wedded to the music of a second-rate talent, that fain would bring itself to something and stretches out an anguished hand to everything.'

'Stretches out an anguished hand to everything' is good; it mercilessly reveals Gounod's somewhat feeble eclecticism. However, Wagner wilfully blinded himself to many undeniable beauties in his 'Parisian friend's' work. The 'Jewel-song,' merely an unworthy concession to a presumptuous *prima donna*, is more revelatory of Gounod's weakness of moral fibre than of his lack of inspiration. It is, indeed, no more characteristic of the work as a whole than is the 'Evening Star' of 'Tannhäuser' or the 'Toreador's Song' of 'Carmen.' Moreover, however lacking in originality and depth Gounod's masterpiece may occasionally be, it nevertheless deals, on the whole, quite adequately with Gretchen's somewhat commonplace tragedy, and it is all the more difficult to understand Wagner's wholesale condemnation of a rather lovable and inoffensive work when bearing in mind his enthusiastic praise of Schiller's 'Maid of Orleans,' in which the poet reduces his amazing heroine to the level of a love-sick automaton.

Berlioz seems not to have been considered seriously by him as an operatic composer. He never troubled to study the scores of 'Benedict and Beatrice' and 'Benvenuto Cellini,' though Liszt repeatedly urged him to do so. Neither does he appear to have been any better acquainted with Berlioz' great masterpiece 'Les Troyens.' 'Berlioz,' he writes scornfully, 'devoted an evening to a reading, for me alone, of the poem of "Les Troyens." To my vast discomfort, the poem in itself and the theatrically affected declamation of the author gave rise to the foreboding that the character of his music

would be of a piece with them.' Thus summarily did Wagner dispose of one of the grandest and most awe-inspiring operatic masterpieces in existence.

For a short period the composer of 'Tannhäuser' was enamoured of Saint-Saëns; he enthusiastically proclaims him 'a really profound musician' and, in a moment of singular aberration, 'the greatest composer France possesses.' This early enthusiasm was, however, probably less due to Saint-Saëns' creative ability than to his extraordinary skill in deciphering his great German admirer's complicated scores. Years later, indeed, Wagner expressed his horror at Saint-Saëns's 'Dance Macabre' and only personal friendship prevented him (in his treatise 'Ueber die Anwendung der Musik auf das Drama') from giving vent to his utter condemnation of Saint-Saëns's operatic works, which he considered, in fact, decadent in the extreme.

Of his Italian contemporaries he obviously preferred Rossini, though in his writings he often refers contemptuously to the manner in which the 'amiable old genius' sacrificed dramatic verisimilitude to the senseless exigencies of his singers, or more frequently still to his own sheer hatred of unduly exerting himself. Wagner does not even spare Rossini's two crowning masterpieces, 'The Barber' (which he none the less enjoyed hearing) and 'Tell.' The latter work he declares to be one of the two operas (the other was Gounod's 'Faust') the undeserved success of which, according to him, 'marks the phases of the German theatre's descent into the abject.' He bitterly castigates his countrymen for the enthusiasm with which they applaud the immortal overture of this work 'with its noisy ballet music at the close' (certainly no more noisily assertive than his own 'Rienzi' Overture). Nevertheless, on the occasion of his visit to Rossini in 1860, he referred to the fine conspiracy scene in the second act as the masterpiece it undoubtedly is, and in spite of his distaste for the work as a whole, he admits that he occasionally revelled in some of 'its ravishingly effective numbers.'

On the death of Rossini in 1868, he speaks of him as 'the first truly great and admirable man I have as yet encountered in the art world' (what about Berlioz, Schumann and Liszt?) and on another occasion he declares that, like Mozart, Rossini possessed the gift of melodic invention to an extraordinary degree, and was, moreover, effectively assisted by a keen dramatic sense. In his panegyric he writes: 'What in him fell short of full dignity must be accounted neither to his natural gifts, nor even to his artistic conscience, but simply to his public and his environment, which made it difficult for a man like him to raise himself above his age.'

'A man like him.' In spite of his undoubtedly genuine admiration for Rossini, he always considered him somewhat in the light of

a fallen angel. On another occasion, indeed, he exclaims in a much less tolerant spirit and with justifiable bitterness: 'What might Rossini not have produced had he received a thorough musical education, above all, if he had been less Italian and less sceptical and had felt in himself the religion of his art!'

But after communion with the strong and opulent nature of a Rossini, he had little patience with 'the consumptive variations of Bellini and Donizetti on the same theme.' In spite of his youthful enthusiasm for Bellini's 'Norma,' which he had once pronounced a sublime creation reminding him of no less a genius than Gluck, and possessing a tragic beauty worthy of the Greeks, he already in 1843 triumphantly exclaims 'The reign of Bellini is over!' In later years he spoke with unmistakable horror of his daily studying of Bellini's often 'sickly, utterly threadbare music.' Nevertheless, at heart he always cherished a secret fondness for him, and at times he would graciously admit that one could learn from him the true meaning of melody.

Of Donizetti, however, he generally speaks with unmitigated contempt. 'His pernicious fireworks, his intolerable *prima donna* flourishes, his horrible operas!' Only on one occasion does he give utterance to a word in his favour, and then when it is a question of replacing the delightful 'Don Pasquale' and the grotesque 'L'Elisir d'Amore' by the operettas of Offenbach, 'the swine wallowing on the dunghill.' One cannot help thinking of Lear's outburst:

' These wicked creatures yet do look well-favoured,  
When others are more wicked; not being the worst  
Stands to some rank of praise.'

Wagner is, indeed, never weary of condemning the 'slipshod, sickly mannerisms of Donizetti and Co.,' the Co. embracing no less a genius than Verdi. He practically ignored the composer of 'Aïda' whom he considered merely a crude and uninspired imitator of his great predecessors Rossini and Bellini, in short, an artistic mediocrity unworthy even of the wholesale condemnation meted out to a Donizetti. On one occasion he speaks feelingly of the tribulations of a celebrated singer who, having surpassed himself in the rôle of Eric in 'The Flying Dutchman,' has to rush off to take part in a rehearsal of 'Il Trovatore.' Personally, though no great admirer of early Verdi, I cannot help feeling that the music of Manrico, when compared with that of the extraordinarily lifeless and colourless Eric, is relatively inspired.

Wagner does not appear to have heard 'Aïda,' though his friend

Cornelius both knew and loved it. He was, however, fond of ridiculing 'La Traviata' and in particular Germont's insipid romance, scornfully declaring it, as was his custom, typical of the whole work and calmly ignoring the exquisite, if unequal, last act, the harbinger of all the glories that were to come.

Nevertheless, his summary dismissal of the greatest of his operatic contemporaries should not be judged too harshly. The Verdi he knew was certainly no friend of his reforms and a more open and less insidious, enemy than Meyerbeer. There is, indeed, remarkably little in these singularly crude early Verdi operas calculated to convert one who was not too favourably disposed, and least of all a man of Wagner's character and ideals. Moreover, Verdi had not, during Wagner's lifetime, produced a single work that can rank with Bizet's 'Carmen' or even Auber's 'Muette.'

Boito Wagner admired, not so much for his creative gifts as for his wide culture and high aspirations. The famous letter he addressed to him is, however, amazingly impersonal. 'Mefistofele' he secretly ridiculed, though, in his eyes, Boito had been guilty of a far less heinous offence than the detested Gounod.

Wagner does not appear to have been acquainted with the works of any of the leading Russian operatic composers of his time. Neither did he meet with any appreciation on their part. Both Moussorgsky and Tchaikowsky openly expressed their contempt for the creator of 'Lohengrin.' Only the mediocre and envious, but in this case peculiarly disinterested, Serov upheld the banner of Wagnerism in Russia. The master of Bayreuth on one occasion glanced at the score of Serov's most notable work 'Judith.' 'Well, what d'you think of it?' asked Serov anxiously. 'I always knew that you had a complete mastery of instrumentation,' was Wagner's perfectly maddening retort. The matter was never referred to again.

As far as German operatic composers were concerned, it is astonishing to have to note that there was scarcely anyone of sufficient importance to merit Wagner's attention, let alone challenge his operatic supremacy. He has, indeed, a tendency to consider his German emulators even more negligible than his foreign rivals; he declares them, without exception, lamentably lacking not only in individuality, but in dramatic instinct (the birthright of every French operatic composer, however second-rate) and usually disposes of them in one single contemptuous phrase. For instance, 'the sickly Bellini is a real Hercules, compared with the lank, pedantically sentimental Spohr.' Or again (speaking of one of his pet aversions) 'Flotow only managed to imitate French comic opera when it had sunk to the utmost depth of frivolity.' Or 'Lortzing is merely a



skilful theatrical craftsman.' And still more contemptuously of the only man of genius among them, 'the turgid Schumann': 'Oh, the sickening brutality of this chaste German "effect-composer!"'

Nicolai, the most genuinely gifted—from a purely theatrical point of view—of all his German contemporaries, he simply ignored, mercifully sparing him the virulent abuse heaped on the inoffensive and pleasing works of Flotow. On the other hand, in spite of his almost complete lack of genuine appreciation for comic opera (his praise of Mozart's 'Marriage of Figaro' is transparently insincere) he had a faint liking for his devotee Cornelius, and seems to have appreciated his naïvely humorous 'Barber of Bagdad,' surely one of the two or three most delightful German comic operas in existence. On the other hand, he ruthlessly scoffed at 'Der Cid' (poor Cornelius's abortive attempt to write a grand opera in the style of 'Lohengrin') and suggested alterations in his friend's otherwise delightfully poetic libretto, which savour only too strongly of the romances of Ouida. The justly incensed Cornelius, so noted for his dog-like fidelity to Wagner, testily retorted that the ideas of his great friend (whom he grew to fear and loathe) did not appeal to him and that he intended to write healthy, capable music which would 'at all events not celebrate the vanity of sickly erotic love' (obviously a covert thrust at 'Tristan').

But, on the whole, Wagner's attitude towards contemporary operatic art reminds one forcibly of that of Mr. Bernard Shaw towards dramatic art. The latter has declared that after every new theatrical production he invariably asked himself whether it was coming his way or not. If the answer was in the negative, why, the work was only worthy of condemnation; if in the affirmative, well, surely that was something which he himself could have done ever so much better!

J. W. KLEIN.

## EDWARD MILLER

CLOSE to the north-east corner of Doncaster Parish Churchyard, at the end of a quiet little old-world street, away from trams and traffic, there is a white, bow-windowed house, now the Clergy House.

It was the home for many years of Dr. Edward Miller, organist, a conspicuous figure in Doncaster and the neighbourhood, and something of a celebrity, at any rate north of the Trent, during the latter half of the eighteenth century and the early years of the nineteenth, and now all but forgotten, save for the association of his name with a tune that is familiar wherever English hymns are sung—the noble tune called 'Rockingham.'

He was born in Norwich, in 1731, the son of a paviour, and he ran away from home rather than follow his father's trade. What was the paviour's actual position is not known, but even if it was humble, it is certain that both Edward and his brother William (his twin brother, if accepted dates are correct) were well educated in their early youth. Most likely they attended the Grammar School until the time came for them to be put to some business.

Edward was all for music and ran away. William was for books and bided his time. He was apprenticed to a grocer, but at the age of twenty-four started on his own account at Bungay, where he combined grocery and bookselling. He lacked the charm of manner which was his brother Edward's social passport, and his ways were too independent to please some of his customers, but he became well known as a collector and connoisseur of valuable books, engraved portraits, coins, etc., and as a man of cultivated taste. His son William, also a bookseller, married Edward's daughter Mary.

The instrument by which Edward first gained a livelihood was the flute, but he also studied the harpsichord, and that under the most celebrated English teacher of his time, Dr. Burney. And because Burney lived for nine years at King's Lynn, and the distance from Norwich to Lynn is not greater than might be compassed by a runaway boy in a couple of days, it has been assumed that the lessons were given there. But if the date of Miller's birth is 1731 (and not 1735 as was implied on the memorial tablet destroyed when Doncaster Parish Church was burnt down) he was twenty years old and well established in the musical profession in London before Burney removed to Norfolk.

At the age of twenty-one he published 'Six Solos for the German Flute, with Remarks on Double-tonguing,' his Opus 1. In one of the lapses into autobiography that occur in his 'History of Doncaster' (1804), he states that when a boy he played the German Flute in Handel's Oratorios, and he tells the story of a Minor Canon of Gloucester who, in the Lent season, 'offered his service to Mr. Handel to sing.' Not being satisfied with only singing in the chorus, he asked to be allowed to sing a solo, which was granted, but he sang so badly that the audience hissed him. Handel consoled him. 'I am sorry,' said he, 'very sorry for you indeed, my dear sir, but go you back to your church in de country! God will forgive you for your bad singing, but dese wicked people in London, dey will not forgive you.'

Miller's appointment in 1756 to the post of organist of Doncaster Parish Church (a post which he held until his death in 1807) was due to the recommendation of James Nares, who, before his appointment to the Chapel Royal, had been organist of York Minster.

The organ in St. George's Church was built in 1739 by Harris (not, as Miller thought, by Renatus, the rival of Father Smith, but by his son and successor, John Harris) and was worthy of the stately church. On the occasion of the opening, the Rev. Wm. Fawkes, after working himself up to the highest pitch in praise of church music, exclaimed: 'But what! O what!—What shall I call *thee* by, thou divine box of sounds?'

Although Doncaster was far away from the centre of English musical life, Miller enjoyed a more influential position in the little country town than his mediocre talent would ever have secured him in London. As a teacher of the harpsichord he was very successful and rejoiced in the patronage of the nobility and gentry who abounded in that richly endowed neighbourhood. Doncaster in the eighteenth century was a desirable place of residence, not only for the affluent, but for people only moderately well off. The Corporation was so wealthy that poor, water and highway rates were trifling, and no assessment was levied for constables and street paving. Coals were cheap, even though the surrounding landscape was not as yet blighted by collieries, servants' wages were moderate, and the market was well provided. Being on the Great North Road between London and Edinburgh, Doncaster was enlivened by a continual succession of travellers passing through on pleasure or business. The Corporation had built themselves a lordly Mansion House, the scene of brilliant gatherings in the Race Week, and, later, a theatre to which Tate Wilkinson brought his company from York for a six weeks season, beginning in September.

According to Miller, 'a strange attachment to cards' prevailed among 'genteel people,' who, after a two o'clock dinner, settled down to this 'trifling amusement' till bed-time.

There was one house, Nether Hall, the seat of Mr. Thomas Copley, always open to men of genius, where 'Cards were never introduced, nor was anyone disgusted with the frippery of common-place chat.' One evening in the week was devoted to chamber music, the performers being Sir Brian Cooke of Wheatley and his family, and Mr. Copley himself, 'a very good performer in thorough bass on the harpsichord.' To this house the young organist was welcomed, and there he met various eminent persons—the poet Gray, brought there from Aston Vicarage by his friend and fellow-poet, the Rev. William Mason; the genial and witty Drummond, soon to be Archbishop of York—and others of local celebrity.

About 1760 Miller introduced to Mr. Copley's circle a young German musician who had been for a short time hautboy player in the band of the Durham Militia, then at Pontefract. He had been told of him when dining with the officers, and finding that he was also an excellent violinist, impulsively invited him to share his bachelor house in Doncaster, evidently a much smaller dwelling than the Clergy House. It is true, he wrote in his reminiscent old age, 'my humble mansion consisted but of two rooms. However, poor as I was, my cottage contained a small library of well-chosen books,' and he expressed surprise that a young German who had only been a few months in England should understand the language so well as to adopt Dean Swift as his favourite author. When the new-comer joined Mr. Copley's 'Concert,' Sir Brian Cooke resigned the first violin part, and never before had they heard the 'Concertos of Corelli, Geminiani and Avison, or the overtures of Handel performed more chastely or more according to the original intention of the composers than by Mr. Herschell.' For this gifted young Hanoverian was none other than the future famous astronomer.

Herschell, thanks to Miller's introduction, soon secured pupils and engagements to lead concerts in Wakefield and Halifax, and Miller was present in Halifax Parish Church when seven candidates competed for the post of organist, and Herschell won the approval of old Snetzler, the builder of the organ, by the way he gave the pipes 'room for to shpeak,' instead of running 'over te key like one cat,' as the rapid-fingered Mr. Wainwright had done. Herschell afterwards took from his waistcoat pocket, and showed to Miller, the two pieces of lead which he had placed on the lowest key of the organ and on the octave above and so 'by accommodating the harmony' producing an unaccountably full volume of slow, solemn sound.

Miller afterwards, in conversation with Southey, regretted that Herschell had abandoned a musical career and whimsically expressed the wish that he had done for music what he had done for astronomy and constructed auditory tubes of proportionate power and magnitude to his great telescope—'for who knows,' he said, 'but we might have been able to hear the music of the spheres?'

In 1768 Miller married Elizabeth Lee, of Doncaster. Four years later his salary of £90 per annum, paid by the Corporation, was increased to forty guineas.

In 1771 he published a work which brought him considerable fame and, presumably profit, since it went through sixteen editions. Charles Dibdin declared it to be the first attempt to reduce the study of music to something like rule in the nature of a grammar, and that it would enable scholars to accomplish in a few weeks that which masters less disinterested would spin out to two or three years. In the preface to his 'Institutes of Music, or Easy Instruction for the Harpsichord,' the author explains his method.

'It is a common observation,' he begins, 'that young ladies at boarding schools seldom make any great progress in music,' and he goes on to say that having been many years employed in those seminaries he is convinced of the truth of this, and considering that it arises from the shortness of time a master can allow to each scholar where there are numbers to be taught he has found, after many experiments, that the best method of communicating the principles of music to young students is by question and answer. 'Thus if twenty young ladies learn music in the same school, which is not very uncommon; suppose, instead of one being taught the usual time and then another called to take her place, the whole number were collected together, and while one is performing on the harpsichord, the rest are as usefully employed in learning the elements of music; some the names and length of notes; some the different characters, and counting time; others, copying music, etc., all which may be done with very little trouble to the master; for while he is engaged with one at the harpsichord, the rest may be questioning and assisting each other in the principles of the science here laid down.'

He maintained that 'there is a necessity for some such plan as this, as any person who knows the great deficiency of ladies in general with regard to the grammatical part of music will readily allow. Perhaps it is not necessary for them to enter into the minutiae of the science; but, surely, after learning a competent time, they ought to know how to perform any piece of music not extremely difficult, from their own resources only; which they can never do unless they be at first well grounded in the principles of time and other requisites.'



It is 'for want of necessary knowledge that so many of our female performers give up music,' and he hopes that the judicious and candid master will have no objection to a plan which will save him much trouble in writing for his scholars, for surely his importance will be no more affected thereby than that of a teacher of language is lessened by making use of grammars.

The instruction is given by the master in answer to the pupil and begins with the question: 'How many letters are made use of in music?' The 'Cliffs' are explained and the names of the bass notes are to be known perfectly before the harpsichord is touched. (N.B.—'The French masters generally begin to teach even their harpsichord scholars to sing, or sol-fa the notes in the scale. Which seems to be a good method to make them distinguish the whole notes or tones, from the half-notes or semitones.')

He claims as novel the method of counting 'one and two and,' etc., and asks for a fair trial of it as it has succeeded with his own scholars.

There are a few remarks which touch upon the technique of the harpsichord. After explaining the meaning of 'staccato,' he notes that 'many performers use and think this ought to be the common touch for the harpsichord, but the best masters are of the contrary opinion, and generally use the "legato," which produce a better tone from the instrument, by causing a more equal vibration of the strings.' And the performer is advised 'never to alter the position of the hands for the wrong and slavish custom of always shaking with the second and third fingers.' (Miller, of course, used the English method of fingering.) He sees no reason why a lady should not know how to transpose any song that may be too high or too low. The 'Lessons' are progressive and never difficult. There are short pieces by Handel, Corelli, Avison (a Corelli-like 'Giga'), Arne, Bach (Emanuel, of course, for Miller knew not John Sebastian), Vanhall, Schobert, and others whose names are to be found in musical dictionaries, but nowhere else. Several pleasant, but unoriginal, are by Miller himself, and the book ends with a march by the King of Prussia, in which the pupils had the excitement of one hand jumping over the other.

Flattered by the favourable reception of the *Institutes of Music*, Miller, now a Cambridge Doctor of Music, followed the same method in 'The Elements of Thorough Bass and Composition,' which he published in 1787.

In his preface he mentions and criticises works by Lampe, Pasquali and Heck, and though admitting that Mr. Heck's 'Art of playing Thorough Bass' is a most excellent book for young composers, he asks 'but who would attempt to teach a lady thorough bass by it?'

'It has been very fashionable of late,' he protests, 'for many of the modern Italian musicians to condemn the use of figures in teaching thorough bass, and in their stead *one* of them has published a new system of accompaniments, which he calls his own, and a miserable one it is. By his method, a performer is to play chords without knowing what a chord is; just as the infant musician, Crotch, played tunes without knowing the names of the keys of the harpsichord. But what is to become of the new-system'd performer, if he be required to take the harpsichord part in a violin concerto, quartet or trio?' The works of our greatest masters 'were formed by knowledge and use of figures, and their value is too well known to be bartered for the puerile innovations of vanity and presumption.'

He maintains emphatically that the guide of the young performer must be the figures, and that only by knowledge in the construction of the music can he give full scope to his feeling and taste, which 'aided by judgment, will direct him to increase the *thunder* of a chorus by the fullness of his chords; the *majesty* of a concerto, by a more chaste and tempered accompaniment; and the sweet and plaintive tones of a fine voice, or single instrument, by the gentle and timid touches of a few keys, so as to improve, not to hurt, the melody, always remembering that the *accompaniest* is to consider himself but as the humble attendant upon the principal performer. . . .'

The questions and answers in 'Thorough Bass' are more conversational than in the 'Institutes,' but the mutual politeness of master and pupil does not conceal the exceeding dryness of the instruction.

'This is a very dry study,' says the pupil in Chapter III., and he petitions for a few lessons and songs. 'You are perfectly right,' agrees the master, and he presently introduces 'Britons strike home,' by Mr. Henry Purcell, followed by 'Ah, vous dirai chère Maman' (*sic*), with three different examples of accompaniment, the last being in 'an harpeggio manner.'

Of the twelve songs with English words four are by Purcell, one by Handel and one by Arne. There is only one example of Miller's own composition, but there is the elegantly florid 'When present in our Charmer's sight,' by his son, 'Edward Miller, junior.' There are eight French and eight Italian, showing that his interest in contemporary music was fairly wide.

Soon after the publication of 'Thorough Bass,' Miller made the acquaintance in Sheffield of Charles Dibdin, who was travelling through England as an entertainer and collecting subscriptions for 'A Musical Tour.' With his usual impulsive friendliness he invited Dibdin to be his guest when he came to Doncaster, put his name down

for three copies of the forthcoming book, and secured by his influence several more subscribers, for by that time he enjoyed a position in the country somewhat corresponding to that of Dr. Burney in London.

Dibdin spent a week in the pleasant house by the riverside, and wrote enthusiastically: 'I know no man of more liberal sentiments nor whose studies are applied to more worthy purpose.' He much commended Miller's efforts in print to secure the benefits of the Handel Festival for country musicians as well as those in town, and he praised 'Thorough Bass,' but regretted that the author had not kept to the position, 'that there is not in the system of harmony anything more than the common chord and the seventh,' and he feared every one would not understand that his showing how abstruse relations might be made a severe satire on *mere* professors and it would be supposed that he countenanced such chords.

The choir of St. George's, Doncaster, consisted of eight children with good voices, paid by the parish, and taught by the organist or his deputy who attended once a week for that purpose, and Miller considered that their voices, united with the organ, were a sufficient guide to the rest of the congregation in their singing of the metrical psalms. The usual practice at that time was for these to be chosen and given out by the clerk; the organist knew only the name of the tune and how often he was to play it.

One Sunday, about the year 1790, the clerk's choice of psalm and tune was so unsuitable that some of the congregation laughed and the young vicar, the Rev. George Hay Drummond (son of Archbishop Drummond) proposed to Miller that they should work together to remedy this state of things. He arranged three or four stanzas from the psalms of Tate and Brady for every Sunday and festival of the year. Miller made choice of thirty-eight tunes, old and new, and wrote a preface in which he criticised severely the indifference to congregational singing of members of the Established Church 'particularly those of rank and eminence,' and he complained that ladies who could join in a chorus would not let their voices be heard in a place of worship. He suggested means for reformation. Much, he said, would rest upon the organist whom he urged neither to disguise nor misapply the sentiment of the Royal Psalmist, nor indulge himself in extraneous flourishes, nor in running up and down the keys at the end of every line, but he advised a short shake in the old melodies and a little silent pause in the new where they do not break off the connection of the *words*. Nevertheless, suitable and well-connected short *interludes* are useful at the end of each stanza as they allow the congregation time to take breath, and do not *interrupt*, but *improve* the sentiment to be impressed on the mind.

It is with this idea that the tunes are given as accompanied melodies, but the Appendix includes them all, arranged in three or four parts. He assigns the 'Old Hundredth' to Martin Luther, 'Hanover' to Handel, but of the tune which has generally been supposed to be his own he merely says: 'Part of the melody taken from an hymn tune.' He called it 'Rockingham' in grateful memory of the Marquis his 'kind and zealous patron' and 'honoured lord' on whose death in 1782 he had written, 'in the effusion of affection and grief' a pamphlet entitled, 'The Tears of Yorkshire.'

The two collaborators secured between them over 2,000 subscribers. The list was headed by the King and Queen, and included the noble, the reverend, and the celebrated. Among the last are Miss Burney, Mistress of the Robes to Her Majesty, and Madame Mara.

'The Psalms of David, for the use of Parish Churches' was the first publication of Miller's son-in-law who had just gone into business on his own account in Bond Street. This widely circulated work must have brightened the services of the Church throughout the country. It was followed in 1801 (doubtless at the instance of Edward Miller, junior, who had become a Methodist) by a similar compilation for the Wesleyans, which, oddly enough, did not include 'Rockingham.' Perhaps it needed the harmony of S. Webbe to bring out the full value of the tune.

In Dr. Miller's last and best remembered work, the 'History of Doncaster,' the interest is not so much in the actual history of the town and neighbourhood as in the delightful irrelevancies into which he was led by his enthusiastic temperament and enquiring mind, and in the many side-lights on the social life of his day in South Yorkshire. He had some of the tastes of a country gentleman, and was a keen though not scientific observer of Nature. He described the natural features of the countryside, the birds and flowers, the peculiarities of the stickleback, the wholesomeness of water-cress cooked like spinach, and gave his experiences in cultivating the marshy land he bought from the Corporation and drained so successfully that he sold it for nearly six times as much as he had paid. The Volunteer movement roused him to a patriotic outburst and he urged his fellow countrymen to the defence of their land from the unhallowed foot of an inhuman and bloody monster. The latter half of the book 'The Vicinity of Doncaster,' is a gossip description of places and people within ten or more miles of the town, with many amusing digressions. He gave details of the charitable institutions, then the only means for the education of the very poor, and was delighted with a school established by three young ladies at Campsall, near Askerne Spa. When staying at the Spa for the benefit of his health he was surprised by the sight

of 'twenty female children blithesomely tripping down the hill.' He made enquiries and sent to the benevolent ladies the following card:

Dr. Miller presents his respectful compliments to the Miss Franks. He wishes to relate and perpetuate their virtues and pious conduct, in contributing, both to the worldly welfare and to the eternal salvation of their poor fellow creatures. Where there is no alloy to happiness they will reap their reward. He will be thankful to receive from the ladies such a statement of their school, as they may choose to appear in his work.

To this he was honoured with polite answer and a 'well written piece,' giving such full particulars that he could not spare space for them all.

The Doncaster Corporation proved their esteem for their fellow townsman by heading his subscription list with a donation of £50. The History was published by his son-in-law, by that time established in Albemarle Street, where ten years later the business was taken over by John Murray. It was well for Dr. Miller that in his old age he could occupy himself with a task so congenial and absorbing, for his last years were lonely. His wife had long been dead, and of all his children only William Edward survived him. Thomas, a midshipman, was drowned at sea at the age of eighteen, and one of the many-paned bow windows of the Clergy House still bears his name and that of 'John Wilment,' with the date 1785, evidently friendship's record of the last days spent together before Thomas departed for the voyage from which he never returned.

In the vestry of Doncaster Church there is a small engraving showing the head and shoulders of a plump, elderly gentleman, of a gravely benevolent countenance, wearing the stiff wig, high rolled collar and soft cravat of his period—a better likeness, no doubt, than the tiny medallion portrait of Edwardus Miller, D.M.C., leaned against the harp of the Royal Psalmist on the title page of the 'Psalms of David.'

Southey repeatedly brought Dr. Miller into the rambling pages of 'The Doctor' and his choice of Doncaster as the central point was probably due to his friendly recollections of 'that warm-hearted, musical man' whose simplicity he contrasted with the deeper insight of his fictitious Dr. Daniel Dove.

Warm-hearted and musical he certainly was, and he was endowed at his birth with three gifts that fairy godmothers never seem to have had the sense to bestow—a love of beauty, a sense of humour and a great capacity for enjoyment. But he was not a profound musician, and judging from the available examples of his work it is not likely and that is anything worth reviving in the eight 'Opera' that represent his musical output, nor that any modern flautist would profit by his 'Remarks on Double-Tonguing.' And yet, with his



'Institutes' and 'Psalms' he did as much as any provincial teacher of his time to bring music into the homes and churches of the country.

The inscription on a tablet in the old Parish Church stated that 'after having served the world for many years, at last he strove to serve his God.' This suggests a suspicion that the serenity of the good old man's last days was disturbed by the filial piety of his surviving son, the 'one mourner left to rear the votive bust.'

The tablet exists no more; the Church, though a worthy successor, is not the one he loved; the organ is not the one he was proud to play, and Edward Miller's only memorial is the tune now wedded to the hymn 'When I survey the Wondrous Cross.' In his honesty he never claimed 'Rockingham' as his own, but it was he who gave the tune to the Christian world. For that, and for over fifty years of faithful service as organist, he surely deserves to have a more happily worded tablet erected to his memory.

ELISABETH M. LOCKWOOD.

## REGISTER OF BOOKS ON MUSIC

THE following list contains a selection of recent books on music. The date of publication, unless otherwise stated, is 1927. All prices quoted are net, and in the case of foreign books the price given is that at which the cheapest edition can be purchased in the country in which the book is published. At the present rates of exchange (Nov. 19) ten dollars = £2 1s.; ten French francs = 1s. 7d.; ten German marks = 9s. 10d.; ten lire = 2s. 3d.; ten Spanish pesetas = 6s. 9d.; ten Swedish kroner = 11s.

**Acoustics.** Scripture, E. W.: *Anwendung der graphischen Methode auf Sprache und Gesang.* pp. viii. 114. J. A. Barth: Leipzig. 6 M. 60.

**Antheil.** Pound, Ezra: *Antheil and the Treatise on Harmony*, with supplementary notes. pp. 150. Covici: Chicago. 2 s.

**Appreciation.** Howard, W.: *Musikverständnis.* pp. 47. N. Simrock: Berlin. 1 M. 50. [Bd. 9 of the author's 'Auf dem Wege zur Musik.']

**Bach.** *Bach-Jahrbuch.* Herausgegeben von Arnold Schering. [23rd year.] pp. iii. 168. 24. Breitkopf. 7 M. 50.

**Banjo.** See under *Drum.*

**Beethoven.** Bertram, E.: *Beethovens Bild*; Bücken, E.: *Die Wandlungen in der musikalischen Beurteilung Beethovens.* [2 addresses.] pp. 21. O. Müller: Cologne. [Köln Universitätsreden. No. 17.]

Engelhardt, W.: *Beethoven-Literatur in der Volksbücherei.* pp. 22. Verlag 'Bücherei und Bildungspflege': Stettin. 80 pf.

Johnstone, J. Alfred: *Notes on the Interpretation of 24 Famous Piano Sonatas by Beethoven.* pp. 205. W. Reeves. 6/-.

Schindler, A.: *Ludwig van Beethoven.* [5th ed., with intro. and notes by F. Vollbach.] illus. 2 vol. Aschendorffsche Verh.: Münster. 2 vols. in 1: 6 M.

Sullivan, J. W. N.: *Beethoven: his spiritual development.* pp. 256. Jonathan Cape. 7/6.

Wagner, R.: *Beethoven.* A cura di Nicola Rampi. pp. 78. Edizione del 'Regisole': Pavia. 6 L.

Wetz, R.: *Beethoven. Die geistige Grundlagen seines Schaffens.* pp. 32. Keyser'sche Buchhandlung: Erfurt. 1 M. 50.

**Bells.** Davies, Rev. C. D. P.: *The Bellringer.* pp. 31. S.P.C.K. 3d. [Plain Guides to Lay Work.]

**Bologna.** *Guida del musicista* (Bologna musicale, anno III, 1927). pp. 200. C. Sarti: Bologna.

**Brahms.** See under *Schumann, Clara.*

**Bulow.** Bülow, Hans von: *Neue Briefe.* Herausgegeben und eingeleitet von Richard Graf Du Moulin Eckart. pp. xxx. 727. Drei Masken Verlag: Munich. 35 M.

**Burney.** Glover, C.H.: *Dr. Charles Burney's Continental Travels, 1770-1772.* Compiled from his journals and other sources. pp. xxii. 264. Blackie and Son. 10/6.

**Calendars.** *Forberg's Tonkunst-Kalender 1928.* Franz Schubert zum Gedächtnis anlässlich d. 100 Wiederkehr seines Todestages, 1928. ff. 60. R. Forberg: Leipzig. 2 M. [A tear-off calendar.]

**Caruso.** Hüfner Berndt, B.: *Die praktischen Winke Carusos an Hand von Schallplatten.* pp. 52. The Author: Leipzig (Nordstrasse 33). 2 M.

**Chaliapin.** Chaliapin, F. I.: *Pages de ma vie.* Plon: Paris. 12 fr.— [English trans.] *Pages from My Life.* An autobiography. Authorized translation by H. M. Buck. Revised, enlarged and edited by Katharine Wright. pp. 345. Harper. 21/-.

**Chinese Music.** Wilhelm, R., ed.: *Chinesische Musik.* illus. pp. 64. China-Institut: Frankfurt. 3 M. [A separate issue of Heft 6/7 of 'Sinica' for 1927, published in connection with the Week of Chinese Music held last August at the International Music Exhibition at Frankfurt.]

**Chopin.** Bidou, H.: *Chopin.* Translated by Catherine Alison Phillips. pp. 267. A. A. Knopf: London. 18/-.

*Gesammelte Briefe.* [Translated and edited by A. von Guttry.] illus. pp. xi. 464. G. Müller: Munich, 1928 [1927]. 13 M.

Pourtales, G. de: *Frederick Chopin:*

- the man of solitude.* Trans. by Charles Bayley. pp. 280. Thornton Butterworth. 10/6. See Reviews, p. 85.
- Church Music.** Botazzo, L.: *Memorie storiche sulla riforma della musica sacra in Italia.* pp. 55. Tip. Seminario: Padua, 1926.
- Stier, A.: *Die Erneuerung der Kirchenmusik.* pp. 32. Bärenreiter-Verlag: Kassel. 60 pf.
- Cinema Music.** Erdmann, H. and Becce, G.: *Allgemeines Handbuch der Film-Musik.* Unter Mitarbeit von Ludwig Brav. 2 vol. Schlesinger: Berlin. 30 M.
- Composition.** Howard, W.: *Gesetze der Komposition.* pp. 41. N. Simrock: Berlin. 1 M. 50. [Bd. 10 of the author's 'Auf dem Wege zur Musik.']
- Schlieder, P.: *Lyric Composition through Improvisation* . . . First year's training in formal musical self-expression. pp. 261. C. C. Birchard and Co.: Boston and New York.
- Contemporary Music.** Hull, R. H.: *Contemporary Music.* pp. 45. Hogarth Press. 2/- [Hogarth Essays. Second series.]
- Criticism.** Melchiorre, N.: *Saggi di critica musicale.* pp. 211. I Nostri Quaderni: Lanciano. 8 L. 80.
- Delfs, Christian: *Werdegang eines Musikers.* Von der Pike an! Heitere Erlebnisse aus Studienzeit und langjähriger Tätigkeit als Chor-Dirigent. pp. 32. K. Beuck: Kiel. 1 M.
- Dictionaries.** *Grove's Dictionary of Music and Musicians.* 3rd ed., edited by H. C. Colles. vol. 1, A—C, pp. 773; vol. 2, D—J, pp. 800; vol. 3, K—O, pp. 737. Macmillan & Co. 30/- per vol. [vol. 4, P—Sonatina and vol. 5, Song—Z will be published respectively on Jan. 8 and Feb. 7].
- Drum.** *Rhythm.* Issued monthly in the interest of drummers and banjoists. J. E. Dallas & Sons. Sept. 1927, etc. 6d.
- Eames.** Eames, Emma: *Some Memories and Reflections.* illus. pp. ix. 310. D. Appleton & Co.: New York, London. 21/-.
- Ear Training.** Howard, W.: *Übung im Hören.* pp. 62. N. Simrock: Berlin. 1 M. 50.
- Howard, W.: *Zur modernen Gehörsschulung.* pp. 63. N. Simrock: Berlin. 1 M. 50. [Bd. 2 of the author's 'Auf dem Wege zur Musik.']
- Educational.** Burian, Irma: *In Frau Musikas Werkstatt.* Ernste Belehrung in heiterer Form für musikfreundliche Kinder. [2nd ed., revised.] pp. xiv. 155. Breitkopf. 5 M.
- Höckner, H.: *August Halm und die Musik in der freien Schulgemeinde Wickersdorf.* pp. 32. G. Kallmeyer: Wolfenbüttel. 75 pf.
- Melling, E. H.: *Essentials in Music Study for Examinations.* pp. 27. W. Reeves. 1/6.
- Nelson's Music Practice.* Junior Teacher's Book. pp. 86. Junior Pupils' Book. pp. 54. T. Nelson and Sons. 2/9. 1/6.
- Encyclopædias.** Lavignac, A. and La Laurencie, I. de: *Encyclopédie de la musique.* Pt. 2. vol. 3. Instruments à vent. Instruments à percussion. Instruments à cordes. Instruments à archet. pp. 2130. Delagrave. 85 fr.
- Folk Music.** Marcaggi, J. B.: *Lamenti, voceri, chansons populaires de la Corse.* Publiés avec le texte corse, la traduction française, une introduction sur la poésie populaire corse et des airs notés en musique. pp. 299. J. Rombaldi: Ajaccio, 1926. 15 fr.
- Frankfurt Exhibition.** Meyer, Kathi: *Katalog der Internationalen Ausstellung 'Musik im Leben der Völker.'* Frankfurt a. M., 11. Juni—28 Aug., 1927. pp. viii. 341. pl. 49. Internationale Ausstellung 'Musik im Leben der Völker': Frankfurt (Haus Offenbach). 15 M.
- French Music.** Bouteron, M.: *Danse et musique romantiques.* illus. Le Goupy: Paris. 80 fr. [Collection romantique.]
- German Music.** Goguel, O.: *Sterbende Kultur.* Der Niedergang der deutschen Tonkunst. pp. 87. H. M. Muth: Freiburg. 2 M. 50.
- Gossec.** Dufrane, L.: *Gossec, sa vie, ses œuvres, 1734-1829.* Fischbacher: Paris. 20 fr.
- Gramophone.** Eisenmann, A.: *Tonplatten zur Musikgeschichte.* Textheft. no. 1-14. pp. 29. O. Sperling (Zentralstelle für das phonographische Unterrichtswesen). 50 pf.
- Harmony.** Reed, Clare O.: *Constructive Harmony and Improvisation.* pp. 159. C. F. Summy Co.: Chicago. 1\$ 50.
- Hegar.** Friedrich Hegar zum Gedächtnis. pp. 16. 32. Gebrüder Hug & Co.: Leipzig. 50 pf.
- History.** Bekker, P.: *The Story of Music.* An historical sketch of the changes in musical form. Trans. by M. D. Herter - Norton and Alice Kortschak. illus. pp. 277. Dent. 10/6.
- Foss, H. J., ed.: *The Heritage of Music.* A collection of essays by various writers. pp. 265. Milford. 7/6. See Reviews, p. 84.
- Morse, Constance: *Music and*

*Music-Makers*. illus. pp. xii. 364. Allen and Unwin. 12/6. See Reviews, p. 85.

Pratt, W. S.: *The History of Music*. . . . Revised ed. pp. 704. G. Schirmer: New York.

Hoffmann, Wolzogen, H. von.: *E. T. A. Hoffmann und Richard Wagner*. Harmonien und Parallelen. pp. 94. A. Rüschi: Grossenwörden. 65 pf. [A reissue of the edition of 1906.]

Hunting Music. Taut, K.: *Die Anfänge der Jagdmusik*. illus. pp. 190. The Author: Leipzig (Tieckstrasse 6); G. Tondeur: Leipzig. [A Leipzig Dissertation, May, 1927.]

Hymns. Böhm, C.: *Das deutsche evangelische Kirchenlied*. Ein Führer durch die Literatur des lebenden, praktisch verwertbaren Gutes unseres evangelischen Kirchenliedes. pp. 46. F. W. Gadow & Sohn: Hildburghausen. 1 M. 50.

Gillman, P. J.: *The Evolution of the English Hymn*, etc. illus. pp. 312. Allen & Unwin. 10/6.

Moffatt, J., ed.: *Handbook to the Church Hymnary*, revised ed., edited by Prof. James Moffatt. pp. 601. Oxford University Press. 7/6.

Telford, J.: *England's Book of Praise*. pp. 160. Epworth Press. 2/6.

Instruments. See under Encyclopædias, Orchestra.

Italian Music. See also under Church Music.

Jazz. Bernhard, P.: *Jazz*. Eine musikalische Zeitfrage. pp. 110. Delphin-Verlag: Munich. 4 M. 50.

Schwerke, Irving: *King Jazz and David*. pp. 259. Les Presses Modernes: Paris. 25 fr.

Liszt. Pourtales, G. de: *La Vie de Franz Liszt*. Nouvelle édition, revue et augmentée de documents nouveaux. Nouvelle Revue Française. 12 fr. [First Published in 1926.]

Mackenzie. Mackenzie, Sir A. C.: *A Musician's Narrative*. illus. pp. 260. Cassell & Co. 15/-.

Massenet. Widor, C. M.: *Portraits de Massenet à Paladilhe*. Durand. 20 fr.

Memorizing. Cumberland, G.: *Memorizing Music*. pp. 127. Richards Press. 6/-.

Mendelssohn. Winn, Cyril: *Mendelssohn*. pp. 41. Milford. 1/6.

['The Musical Pilgrim.' Analyses of the 'Midsummer-Night's Dream' Music, the Violin Concerto, the 'Hebrides' Overture and the Prelude and Fugue for piano in E min.]

Military Music. *Trumpet and Bugle Sounds for the Army*, with instructions for the training of trumpeters and buglers. pp. 161. H.M. Stationery Office. 1/6.

Miscellaneous. Barnes, E. N. C.: *Music as an Educational and Social Asset*. Theo. Presser: Philadelphia. 1\$ 50.

Lastic, R. de: *Riveries musicales*. Editions La Caravelle: Paris. 9 fr.

Van de Velde, E.: *Anecdotes musicales*. pp. 281. Ed. Van de Velde: Tours.

Way, Julian: *Musical Moments*. pp. 36. Cayme Press. 3/-. [Studies of Palestrina, Purcell, Bach and Beethoven.]

Mozart. Dickinson, A. E. F.: *A Study of Mozart's Last Three Symphonies*. pp. 58. Milford. 1/6. ['The Musical Pilgrim.']

Dunhill, T. F.: *Mozart's String Quartets*. 2 Books. Milford. 1/6 each. ['The Musical Pilgrim.' The first separate work on Mozart's quartets in any language.]

Hussey, D.: *Mozart*. pp. 368. Kegan Paul; J. Curwen. 7/6. [Masters of Music.]

Musicology. *Schweizerisches Jahrbuch für Musikwissenschaft*. [Bd. 2.] Herausgegeben von der Ortsgruppe Winterthur der Neuen Schweizerischen Musikgesellschaft. pp. 183. H. R. Sauerlaender & Co.: Aarau. 4 M. 50.

Opera. Ciampelli, G. M.: *Il primo lustro di vita musicale del Teatro del Popolo di Milano*. Arti Grafiche: Milan.

De Gers, A.: *Théâtre royal de la Monnaie, 1856-1926*. Fischbacher: Paris. 10 fr.

Bauer, K., ed.: *75 Jahre Opernhaus Hannover, 1852-1927*. illus. vi. 122. H. Osterwald; Schmorl und von Seefeld: Hannover. 5 M.

Rosendahl, E.: *Geschichte der Hoftheater in Hannover und Braunschweig*. pp. viii. 258. Helwingsche Verh.: Hannover. 5 M.

Watkins, Mary F.: *Behind the Scenes at the Opera*. Intimate revelations of back-stage musical life and work. pp. vii. 328. F. A. Stokes and Co.: New York, 1925. [Deals chiefly with the Metropolitan Opera House, New York.]

Orchestra. Birkner, T.: *Orchesterinstrumente og dei moderne orchester*. pp. 90. Aschehoug & Co.: Oslo, 1926. 2 M. 80.

Orchestration. Körner, T. A. and Rathke-Bernburger, O.: *Instrumentationstabellen*. Mit einem Begleitwort von A. von Pielitz. pp. iv. pl. 3. A. J. Benjamin: Leipzig. 2 M. 50.

Organ. Flade, E., ed.: *Dritte Tagung für deutsche Orgelkunst in Freiberg in Sachsen vom 2.-7. Oktober 1927*. Einführungsheft.

- pp. 79. Bärenreiter-Verlag: Kassel. 1 M. 50.
- Protscher, G.: *Die Orgel*. illus. pp. vii. 294. J. J. Weber: Leipzig. 7 M.
- Der Organist und Chordirigent*. Prüfungsbestimmungen und sonstige Vorschriften. pp. 24. A. W. Zickfeldt: Osterwieck a. H. 75 pf.
- Plantenberg, F.: *Die grosse Walcker-Orgel im städtischen Saalbau in Rocklinghausen*. illus. pp. 48. Tischer and Jagenberg: Cologne, 1926. 1 M. 50.
- Raugel, F.: *Les Grandes Orgues des églises de Paris et du département de la Seine*. illus. pp. 280. Fischbacher. 75 fr.
- Piano. Bardas, W.: *Zur Psychologie der Klaviertechnik*. Aus dem Nachlass von Willy Bardas. Mit einem Geleitwort von Artur Schnabel. Werk-Verlag: Berlin. 3 M.
- Breithaupt, R. M.: *Musikalische Zeit- und Streitfragen*. Gesammelte Skizzen und Aufsätze. 2 vol. pp. 94, 101. A. Rüsch: Grossenwörden. 1 M. [First published in 1906.]
- Ching, James: *Musical Relaxation*. A simple explanation. pp. 11. Forsyth Bros. 2/6.
- Finizis, I.: *Cenni storici sul pianoforte ed istrumenti dai quali ha avuto origine*. [Revised ed.] pp. 39. R. Izzo: Naples. 6 L.
- Loebenstein, Frieda: *Der erste Klavierunterricht*. Ein Lehrgang zur Erschliessung des Musikalischen im Anfangsklavierunterricht. [Teachers' edition.] pp. viii. 128. C. F. Vieweg: Berlin. 5 M. 50.
- Teichmüller, R., and Herrmann, K.: *Internationale moderne Klaviermusik*. Ein Wegweiser und Berater. pp. viii. 200. Gebr. Hug & Co.: Leipzig. 4 M.
- Wolfenden, S.: *Supplement to A Treatise on the Art of Pianoforte Construction*. pp. 173-274. King and Jarrett: London. 6/6. [The main work was published in 1916.]
- Portugal. Correia Lopes, E. A.: *Cancioneirinho de Fozcoa*. pp. xvii. 238. Subsídios para a história da arte portuguesa, xx. Coimbra: Imprensa da Universidade, 1927.
- Fernandes Thomás, P.: *Canções populares da Beira*. pp. xxxiii. 254. 2nd ed. Subsídios para a história da arte portuguesa, ix. Coimbra: Imprensa da Universidade, 1923. [Important studies on the folk-song of Northern Portugal. The first-named also explores the literary and musical relationships of the songs with those of Castille.]
- Maciel Ribeiro Fortes, J.: *O Fado: Ensaio sobre um problema Etnográfico-Folclórico*. pp. 203. Oporto: Companhia Portuguesa Editora, 1927. [An enquiry, ethnographic as well as musical, into the origins and diffusion of the characteristic Southern Portuguese fado.]
- Psychology.** Kwalwasser, J.: *Tests and Measurements in Music*. pp. 146. C. C. Birchard & Co.: Boston & New York; Hawkes: London. 10/-.
- Tronnier, R.: *Vom Schaffen grosser Komponisten*. pp. 263. C. Grüniger Nachf.: Stuttgart. 5 M.
- Walker, Erwin: *Das musikalische Erlebnis und seine Entwicklung*. pp. iv. 160. Vandenhoeck & Ruprecht: Göttingen. 9 M.
- Puccini.** Chop, M.: *Giacomo Puccini, Tosca . . .* Geschichtlich, szenisch und musikalisch analysiert. pp. 64. Reclam: Leipzig. 40 pf. [No. 6799 in 'Reclams Universal-Bibliothek'.]
- Purcell.** Arundell, D.: *Henry Purcell*. illus. pp. 135. Milford. 3/6. ['World's Manuals.']
- Reger.** Altmann, W.: *Reger-Katalog*. Vollständige Verzeichnis sämtlicher in Druck erschienenen Werke, Bearbeitungen und Ausgaben Max Reger's mit Preisangabe, nebst systematischen Verzeichnis und Registern aller Titelüberschriften, Textanfänge und Dichter, deren Gedichte Reger vertont hat. [2nd, enlarged ed.] pp. 56. N. Simrock: Berlin, 1926. 3 M.
- Schmitt.** Ferroud, P. O.: *Autour de Florent Schmitt*. pp. 124. Durand. 10 fr.
- School Music.** Borland, J. E.: *Musical Foundations*. A record of musical work in schools and training colleges, and a comprehensive guide for teachers of school music. pp. viii. 87. Milford. 3/6.
- Schubert** see under **Calendars**.
- Schumann, Clara.** *Letters of Clara Schumann and Johannes Brahms, 1853-1896*. Ed. by Dr. B. Litzmann. 2 vol. E. Arnold & Co. 36/-.
- Sea Songs.** Hayet, A.: *Chansons de bord*. Recueillies et présentées par le capitaine A. Hayet. Harmonisées par Charles Bredon. illus. Editions Eos. 45 fr.
- Sight-Reading.** Howard, W.: *Die Kunst des Notenlesens*. pp. 55. N. Simrock: Berlin. 1 M. 50. [Bd. 7 of the author's 'Auf dem Wege zur Musik'.]
- Song.** Hensel, W.: *Lied und Volk*. Eine Streitschrift wider die falsche deutsche Lied. [9th-12th thousand.] pp. 38. Bärenreiter-Verlag: Augsburg. 1 M.
- Pourot, P.: *La Chanson, le masque, la danse*. pp. 256. E. Figuière. 13 fr.
- Spanish Music.** López Chavarri, E.: *Música Popular Española*. pp. 152. pl. xvi. Editorial Labor: Barcelona. Anglès, Higiní. *Johannis Pujol (1573?-1626) opera omnia nunc*



- primum in lucem edita*. Vol. i. *In festo Beati Georgii*. pp. lxiv. xciv. 202. Barcelona: Publicaciones del Departamento de Música de la Biblioteca de Cataluña, III. 1926. 20 pesetas. [An admirable edition of the music originally written for St. George's Chapel, Barcelona, with full biographical and bibliographical information concerning the composer and his works.]
- Castriello, Gonzalo. *Estudio sobre el canto popular castellano*. pp. xvi. 187. 4. Palencia: Federación Católico-Agraria; Madrid, Sánchez Cuesta, Librero, 1926. 7 pesetas. [An interesting study of Castilian folk-song of to-day compared with that of the 16th century.]
- Ribera, Julián. *Historia de la música árabe medieval y su influencia en la española*. pp. 855. Madrid: Colección de Manuales Hispania; Editorial Voluntad S.A. 1927. 5 pesetas. [A valuable summary of the much debated views of the Professor of Arabic at Madrid University, concerning the Islamic influences on Spanish music. The historical part is admirably done.]
- Subirá, José. *La Música en la casa de Alba: estudios históricos y biográficos*. pp. xxii. 374. Madrid, 1927: privately printed. [A catalogue, with facsimiles, of the music preserved in the Palacio de Liria at Madrid, and a historical account of musicians in the service of the House of Alba, including Juan del Enzina, Salinas and Domenico Scarlatti. The facsimiles include Scarlatti's famous letter to the twelfth duke, and a page of the music written for the first performance of a play by Calderón in 1662.]
- Theory.** Mansfield, Orlando A.: *The Rudiments of Music*. pp. 119. Parton. 2/6.
- Schlauß, E.: *Musiktheoretische Grundlagen*. Ein Führer durch die Elementar- und Akkordlehre der Musik mit kurzer Darstellung der Lehre vom Kontrapunkt. pp. 119. Siedentop and Co.: Berlin. 4 M. 50.
- Travia, G.: *Compendio di grammatica musicale*, con l'aggiunta delle più importanti regole armoniche e di un breve e facile riassunto sulla pedagogia del canto. pp. 62. Vitaglione: Reggio Calabria, 1926. 12 L.
- Violin.** Cockman, F. C.: *The Violin*. Mysteries explained. [pp. 4.] Watkins, 380, Upper St., Islington. 2d.
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- Voice.** Adler-Selva, J.: *Wie steuern wir dem weiteren Verfall der Gesangskunst. Eine Aufklärungsschrift. Nebst Anleitung zum richtigen Studium der alt-italienischen belcanto Singart nach Prof. Alberto Selva, Mailand*. pp. 48. J. Adler-Selva: Charlottenburg. 2 M. 50.
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- Wagner, R.: *Die Kunst und die Revolution*. pp. 51. Weltgeist-Bücher: Berlin, 1926. 65 pf.
- Wagner.** See also under Hoffmann. C. B. O.

## REVIEWS OF BOOKS

*Missa 'O Quam Suavis' for five voices by an Anonymous English Composer, circa 1500 A.D.* Transcribed and edited with Introduction, etc., by H. B. Collins, Mus.B., organist of the Oratory, Birmingham. The Plainsong and Mediæval Music Society, Nashdom Abbey, Burnham, Bucks.

To the happy possessors of the many lithographed motets issued some years ago by the organist of the Birmingham Oratory, his name is well known as a great authority on musical archæology; but neither he nor the society which publishes the present work has done more for the cause than the transcription of this most important MS. from the Cambridge University Library (MS. Nn. vi. 46). The rediscovery of the wonderful Tudor school of church music is one of the healthiest signs of the present musical state of England, and this Mass is indeed a treasure of whose value it is difficult to speak in measured terms. The title happens to be entirely appropriate to the style of the music, although, of course, the name refers to the ancient plainsong, which, as usual, is employed for the tenor part with the other parts winding about it. For some reason not easy to guess this tenor part is disguised after the manner of the riddle-canon which were not uncommon in the fifteenth century. The difficulty of deciphering it cannot be more clearly explained than by quoting from the preface:—

In many of these sections (i.e., those in which all five voices are employed) the notation is of a definitely enigmatical character, a fictitious value being assigned to the notes as written, according to some scheme indicated by oracular Latin directions prefixed to the passages. In these we find allusions to mystical numbers or to mathematical proportions; or again, it is darkly hinted that the notes are to be sung in a different order from that in which they are written down. These riddles or problems are not, as a rule, difficult to solve, on paper, and by empirical methods. . . . The method has been, first to score the other parts, and then to find out by experiment the position and values of the notes in the tenor, and to check the result by the direction, the meaning of which has now become clear.

Among the riddles are such directions as '*Partes primi numeri perfecti et ipse numerus*,' '*Hic tenor cantatur in proporzione geometrica armonica arithmetica sed tantum in numero*,' '*Qui precedere nequit sequatur*.' On one of them, '*Rubedo nigredini intermisceatur sed nigredo rubedini equetur*,' the editor remarks, in a manner that must endear him to all students, 'The last section involves a riddle which gave the present writer more trouble than all the rest, owing no doubt to his own stupidity.' The solution when it comes seems to the unlearned as puzzling as the riddle itself; but there can be no doubt that the right answer has been found.

In the music itself, as presented in modern notation, with every device that can help the singers of the present day, such as marks

to point out what Beethoven calls 'ritmo di tre battute,' and letters, like those in a modern orchestral score, to indicate points at which it will be convenient to start practices, has a beauty that is certain to appeal to educated listeners; it contains little or nothing that can strike them as archaic or appreciable only by experts. Suavity distinguishes every page, and it is safe to say that the Mass will make a deep impression whenever it is sung. Of course, no mere reading of the score, and no playing-over of the reduced score on a keyed instrument (an addition to the work for which we may well be grateful) can possibly convey the beauty of the music, for the interweaving of the vocal parts, which are continually crossing and so transgressing the absurd rule imposed upon nineteenth century students by some ignorant Victorian theorists, produces a new kind of beauty that is most appealing.

The five parts are relieved by many passages of four, three, and two voices; and the lovely 'Benedictus' for the three lower voices seems like an anticipation of the 'Papae Marcelli'; the penultimate syllable of the word is separated from the last by a long passage occupying no less than 34 of the modern bars. There are many instances of similar *melismata*, and in all of them there are rests for the different voices. In some cases the enigmatical tenor part keeps up its character by entering on the last syllable of a word; after the direction 'dia arte contractos' (which the editor frankly acknowledges to be at present totally unintelligible) the plainsong enters thus: 'tram qui sedes.' Here and there, as at 'Qui tollis' and 'Incarnatus,' there is canonic treatment. The curious omission of portions of the Credo in this, as in some other Masses of the period, is dealt with by the Rev. Dom Anselm Hughes, O.S.B., in a special note following the preface.

The cases in which correction of the MS. has been necessary are wonderfully few; and with extreme diffidence it may be suggested that one of them on page 9 may be unnecessary, as the note as it stands in the MS. may be regarded as a kind of *nota cambita*, one of the regular licences in music of this and later periods. It is most sincerely to be hoped that some enthusiastic group of expert singers, such as those who lately entranced Cambridge by singing Carver's 19-part motet 'O bone Jesu' in King's Chapel, may turn their attention to this beautiful work, with its Cambridge provenance.

J. A. FULLER MAITLAND.

*Long-Haired Iopas: Old Chapters from twenty-five years of Music-Criticism.* By E. Prime-Stevenson. Privately Printed for the Authour (*sic*) by the press of 'The Italian Mail,' Florence.

As only 133 copies of this book have been printed, its influence is unlikely to be very far-reaching; but the 'authour' may congratulate himself upon the fact that most of the opinions expressed long ago are those which are finding general acceptance among modern musicians. Of 'modern' music, as that term is now understood, he has very little to say, for of course it had hardly come into existence at the beginning of the century. Like many of the most thoughtful critics of the present day, Mr. Prime-Stevenson holds Mozart, Wagner and Verdi as the three greatest opera writers, a doctrine which would have been heretical 25 years ago. The first article (after a pleasant

rhapsody which serves to explain the title of the book) deals with 'Don Giovanni' with delightful enthusiasm; a good many wise and well-expressed criticisms of Wagnerian methods follow, and the Italian section of the book begins with an analysis of 'Trovatore' from the historical and literary point of view. On the thematic structure of 'Aida' there is much to interest the modern reader, especially those who have been accustomed to take the work as a stock piece unworthy of special study. The reflections on Gounod's 'Faust' and 'Redemption' contain much that is worth remembering; the many miscellaneous articles illustrate the writer's versatility, and his talents even include some skill as a sonneteer. It is hinted that there were many difficulties and delays about the production of the volume, and it is easy to pardon occasional misprints on this account. Though the typography seems to have undergone a process of Europeanisation (at times almost to excess, as in the case of 'authour'), the writer's American nationality is not disguised. For this and other reasons the book is not very easy reading, but it is well worth the trouble.

J. A. F. M.

*Monsieur Croche.* Claude Debussy. Noel Douglas. 6s.

It sparkles and glitters like water under a winter sun and a biting wind. Or again like some svelte fountain on a calmer, warmer day, momentarily tossed sideways by a passing breeze, even as M. Croche now and then staggers under the pressure of too strong a bout of dilettante-hating. How these Frenchmen can do this sort of thing! With what ease they handle sentences, with what assurance they light every time on the right word. M. Paléologue, French Ambassador in Petrograd during the War, wrote his memoirs of that time with a grace and effectiveness that should, by all accepted canons of art, have been the perquisite only of the most expert essayist. And here is Debussy showing himself as nicely-adjusted a handler of words as of chord sequences. The book is stamped with the impression of the *enfant terrible*, a curious, tetchy impatience that makes him exaggerate and distort suddenly. But he knew his subject so well, and a realisation of that is inescapable by the reader. His utterances on composers have an authority which cannot be denied. At moments he may be cheap (the Piccini-Puccini pun), or excessive ('Charles Bordes is famous throughout the entire world. . .'), but readers of the *Revue Blanche* were given an excellent run for their money, and these slight notices contain a large amount of sensible talk. This book reads well in translation, so well that one could have wished for the translators' names.

*The heritage of music.* Oxford University Press. 7s. 6d. net.

In this publication, under the general editorship of Hubert J. Foss, we have a book that is in a great part adequate to its high title, and certainly worth buying to keep. It is the sort of compendium that has a use more lasting than that of most books on musical history, a book full of considered thought, and therefore to be kept handy for purposes of reference. The contributions are unequal in value, or rather they are divisible into two categories. There are essays like that of Prof.

Tovey which astonish by their exhaustive enquiry and conclusive reasoning. And there are those, like Gustav Holst's on Purcell, which are vital enough (but in a different way from Prof. Tovey's extraordinary mental skill) to awaken interest and stimulate thought, even though it be antagonistic. That, after all, is the reason for this kind of book, that it should induce the reader to search the ground of his own ideas and revalue his valuations, and it may justly be said that every article here printed succeeds in effecting that. Sir Richard Terry (Palestrina), W. G. Whittaker (Bach), Thomas Dunhill (Haydn), J. A. Fuller-Maitland, Richard Capell (Wagner) all write interestingly on their subjects. Cecil Gray breaks a lance for Brahms, and Herbert Thompson gives a reasoned account of Beethoven. M. D. Calvocoreassi has two articles on subjects of which his scholarship is known to be supreme, Glinka, and modern French music. An index would have helped. Such a book is worth some further explanatory documentation.

*Music and music makers.* By Constance Morse. Allen and Unwin. 12s. 6d. net.

In the Preface the author says that the book 'has been written and planned for young students and music-lovers.' That in itself constitutes a difficulty. It also explains the comparative failure of what is in many ways a useful book. But useful to whom? Students? or music-lovers? For the difference between the points of view of those two sections of the musical community, the former out for exact information, the latter content with (in fact only able to deal with) a generalised account, is so great, as to render any attempt to cater for both in one volume abortive. And so the author of this book, endeavouring to satisfy the cravings of each party, has really only succeeded in being a little too frigid for the amateur, much too discursive for the scholar. The plan of the book is good, history in the first, biography in the second, part. The author has attempted the dangerous task of including living executants within the range of her critical appreciations. At once the reader's mind turns to names missed out, or unwarrantably inserted. Among pianists where are Gieseking, Schnabel and Orlov? Among conductors where is Beecham? There are also a few small points that are hard to understand. For instance, talking of Debussy, the author says that hearing of the Russian gypsy rhythms 'suggested to him a music without apparent rules.' Can this be an allusion to the whole-tone scale? Surely not to either Debussy's counterpoint or his sense of form, for both are of a high order. Perhaps the word 'rules' needs translation from the American into the English 'bar-lines,' though even then the case is not cleared up.

*Chopin. A man of solitude.* By Guy de Pourtalès. Thornton Butterworth. 19s. 6d. net.

*Chopin.* By Henri Bidou. Knopf. 18s.

M. de Pourtalès has lately published an interestingly written biographical study of Liszt. He now follows that with one on Chopin, and with appreciably less success. Really the subject of Chopin's life



does not admit of such detailed and lengthy treatment as does that of the Hungarian pianist and composer. The tale of Chopin's activities is soon told. The study of his music, which M. Pourtalès does not attempt, is another matter altogether. This is to be found in M. Bidou's book, dealt with in a rather cavalier way, but for all that skilfully worked into the main scheme of the book. M. Bidou is more pithy than M. de Pourtalès, has a better grip on his subject and a juster estimation of its different aspects. He tells the story succinctly, and though his dissertations on the music are slightly superficial, they are as unsentimental as could be expected, given their content, while his analysis of the works is clear and concise.

*Sir Arthur Sullivan.* By Herbert Sullivan and Newman Flower. Cassell. 21s. net.

For the student the most useful part of this book is the List of Works carefully prepared by William C. Smith of the British Museum. The general reader will, however, find much to his taste in the main body of the book. It starts cheerfully with a short Introductory Note by Arnold Bennett, whom the authors had asked to explain its origin, and who claims for this book pre-eminence over former biographies of Sullivan, since the two present authors are the first to have access to the necessary archives. It is therefore evident that the scales are heavily weighted in their favour. The liberties they could take at this pristine source are very fairly taken advantage of, but the whole thing may well leave the reader wondering whether, taking into consideration the way in which the large volume is put together, the labour was really worth while. The music of Sullivan has clearly an immense attraction for the public. Here the compositions are hardly discussed, and only mentioned cursorily as being so many milestones in an amazing career. For that matter, it is probably the right way to go about things, to separate the biography from the critical study. Later we may be given a book—possibly of pamphlet length—on the significance of Sullivan as a composer. At present we must be content with a very readable account of his successes on the stage and (was this not more important with him?) in society. Beethoven raised the position of the musician from the level of the scullion to that of the artist. Sullivan, with a charm of manner that must have been entrancing, went farther. Having met Gilbert, who knew no music but had a certain sense of the stage, he reeled off his pleasant tunes, made a fortune, and became the intimate friend of princes. Beethoven's aristocratic friends suffered him by reason of his mighty genius, Sullivan's because they could understand his music, and enjoy the company of the polished creature who made it.

*The letters of Richard Wagner.* Edited by Wilhelm Altmann. Two vols. Dent. 10s. 6d. net each.

He wrote continuously. His thoughts poured out in an inextinguishable stream. The pen could never have left his hand, for after the immense labour of composition and scoring he seems to have still had time and opportunity to disburden his active mind, and discuss himself with his friends. Whatever posterity may have found of

interest in Wagner the Man, there never has been a more consistently interested admirer of that astonishing person than himself. The mass of his letters show that. Each and every one, turn where the reader may, eventually comes round to that one enthralling subject. The editor of these volumes is in our debt for having made up a reasonably compact selection from among the plethora of letters that his correspondents have kept. Only the student is to be expected to make his laborious way through the complete tale of Wagner's post-bag. The general reader will find that an impossibly wearing task, and may at once be advised to make for a selection such as this. In one way the book might have been more helpfully prepared. A little more documentation would have made for smoother reading. For instance, letter 613 starts off with expressions of grief at a bereavement someone has undergone, and it is not until two-thirds of the way through that it is seen that it is the death of his first wife to which Wagner is referring. A short explanatory note at the head of each letter would have aided there. There is a full index.

Sc. G.

## REVIEWS OF PERIODICALS

*The Dominant*, a monthly musical periodical edited by Edwin Evans.  
No. 1. Subscription for one year, 7s. post free. Oxford University Press.

This is a Liberal magazine; its policy is contained in the Editor's last sentence—'The man who has no doubts tends rapidly to become a mandarin. There is uncertainty that is glorious. The main thing is movement, without which there can be no life, in music or anywhere.' That policy is supported in this number by an article which points out the general futility of critics and composition masters, and another which merely argues that the case against 'Appreciation' is weak, promising, however, later on to show how strong is the case for it. An article on 'Diatonic and Chromatic' is an admirable piece of condensation. Another shows that most of 'the 48' was written for harpsichord, not clavichord. The best is one on the modern song, and a footnote on p. 20 probably does more for the future of the magazine than anything else could have done.

A. H. F. S.

*La Revista de Música*. (Buenos Aires.) July, 1927. No. 1.

Buenos Aires is known to musical Europe as the place to which all good musicians go when they become celebrated, so that a review devoted to its musical life is likely to be of considerable interest. To a European reader the general articles by cosmopolitan writers, who may be read in every musical paper from Poland to Peru, offer less interest than the purely South American contributions, though these are kept in the background. It is clear that the musical culture of Buenos Aires has a decided Italian tinge; the Italian part of the population knows what it wants—opera—and gets it, though there is also a public for chamber music, represented by the London and Zika quartets. Casella contributes a clear statement of his views on timbre; A. Luciani writes on music and the cinema. The correspondent in Uruguay describes in an interesting article the competition for a new musical work of 'regionalist' tendencies recently held at Montevideo, and shows us something of the mental and musical background of the South American composer. Another good foreign correspondent is that in Sao Paulo, Brazil. The principal musical society in Buenos Aires is apparently the *Asociación Wagneriana*, though it is no longer concerned exclusively or even mainly with Wagner itself. Its *Boletín* describes the Beethoven celebrations, and quotes from a noble and deeply-felt oration delivered by Professor Farinelli of Turin, the great authority on the legend of Don Juan. The musical supplement is hardly worthy of the rest of the review. It consists of an arrangement (by Castelnuovo-Tedesco) of the gigue from Bach's partita in B flat, treated in the manner of Gounod's 'Ave Maria,' with trivial French words, and a whole phrase copied

straight from Brahms's 'Meine Liebe ist grün,' altering only one note. We wish the *Revista de Música* a long life, and hope that it will follow the example of its correspondent in Uruguay and devote more attention to South American music.

J. B. T.

*Zeitschrift für Musikwissenschaft.* August-September, 1927.

In this double number K. P. Bernet Kempers ('sGravenhage) writes on Clemens non Papa (Jacob Clemens, of the 16th century Netherlands school, kapellmeister at Antwerp). He holds that Clemens came, not from Flanders, but from the North Netherlands, probably from the province of Zeeland. F. M. Drechsel (Markneukirchen) discusses a memorandum sent by Heinrich Schütz to the Prince of Saxony, one of the usual official letters of which Schütz must indefatigably have written many in his attempts to save the court music and musicians from ruin. K. Gerstberger contributes an article describing the work which Wolfgang Gräser has done in preparing Bach's 'Kunst der Fuge' for performance (Leipzig, June, 1927). At the end of this number there is a review of music periodicals which contains a useful catalogue of the mass of articles written for the Beethoven centenary. October, 1927.

The number opens with a memorial article on Hermann Abert, the distinguished musicologist and chairman of the Deutschen Musikgesellschaft, who died in August. Jacques Handschin contributes an interesting critical article on the mediæval music performed last May in Switzerland, taking each piece in the programme and giving sources and examples. Fritz Stege (Berlin) discusses the state of music criticism in the eighteenth century. There is a scientific paper by Eugen Tetzl (Berlin) on the mechanical and physiological aspect of touch in pianoforte playing. Max Friedlaender's edition of the thirty-two folksongs arranged by Brahms in his early days (recently published) is the subject of an article by J. H. Wetzel (Berlin).

*Il Pianoforte.* August, 1927.

In an article on Puccini, Sig. Guido M. Gatti reviews the composer's life, describes some of his methods of working, discusses his success and fame, and attempts to find the right place for the composer among his contemporaries. This is one of the most interesting and informed articles on Puccini that have appeared since his death. Sig. Bonaccorsi's article on 'Musical tendencies of to-day' is well worth reading. M. Tiersot writes interestingly on 'The centenary of Romanticism,' Berlioz, Schumann and their followers. September, 1927.

The question of Mussorgsky's treatment by Rimsky-Korsakov still creates a stir, and here Sig. Vittorio Gui raises the matter again in an article with examples and a good many exclamation marks. Sig. Carducci-Agustini writes on Vincenzo Davico, the modern Italian composer, pupil of Reger. October, 1927.

Sig. Luigi Perrachio has a short paper on the Metronome, tracing its history; and, having put the case for and against metronome mark-

ings, decides that the music itself will tell a right-minded performer all there is to be known about its pace. Fritz Tutenberg contributes a useful note on contemporary Swedish music.

*De Musiek (Amsterdam).* August-September, 1927.

The Frankfort Exhibition, and the meeting of the International Society are described by Paul F. Sanders in an illustrated article. Karel Visser writes on Siegfried Eberhardt's 'Lehre der organischen Geigenhaltung,' a book on violin playing which appeared in Berlin (Fürstner) in 1922, and has since aroused some interest and discussion. October, 1927.

An article by Matthys Vermeulen is generally worth reading. His knowledge of modern music is wide, and his outspoken criticism used to keep things going until, some years ago, he left Holland for Paris. In this number he writes on Stravinsky, describing the new 'Oedipus Rex.' There is a scientific article by J. Conradi on the relationship existing between Mathematics and Music. Karel Mengelberg writes on Jazz, prophesying its decay, seeing none even of the good qualities that Mr. Mendel finds. A review of van Dieren's 'Netherlands melodies' by Willem Pyper should be read by admirers of van Dieren's work. Heer Pyper does not like the way van Dieren has treated the tunes of his country. 'In the first place it's not Dutch, in the second place there is no longer any melody left.' November, 1927.

Willem Pyper breaks a lance in the cause of Dutch music, asking why Dutch artists, so admirable as exponents of European music, take no thought for that of their own countrymen. Change the name of the country and this article can be applied to almost any other state. Alois Haba's article on 'Quarter-tone music' is authoritative, since it comes from the founthead of this new principle.

*The Music Quarterly.* October, 1927.

H. A. Scott discusses 'Indebtedness in Music,' the definite plagiarisms (conscious or unconscious) of musicians from Handel to this day. Edgar Istel traces the influence of Freemasonry in Mozart's life, in his music, and in especial in the 'Magic Flute.' He does not tell much more than Prof. Dent has already done. Eric Blom writes interestingly and amusingly on 'The literary ancestry of Figaro,' from Beaumarchais (and the sources of his characters) to Mozart. There is a useful article by V. Karatygin on the Russian composer Taneev. M. Tiersot contributes an article on Bizet, tracing the influence of Spanish music in Carmen. There is much information to be found in an article by Watson Lyle on Sibelius, whose music too seldom reaches England.

Sc. G.



## REVIEWS OF MUSIC

The following abbreviations are used: Ch[ester], Sch[irmer], Au[gener], Mur[doch], O.U.P. [Oxford University Press], W.R. [Winthrop Rogers].

### *Songs.*

Four Poems by Li-Po have been set by Constant Lambert for medium voice and pianoforte [O.U.P.]. They date from last winter. The poems are short and sparse, each enclosing one thought. Constant Lambert has set them with a simplicity that at first seems tiresomely like the *voulue* simplicity of the younger French school. But there is more in these songs than just that clever aridity. The workmanship is excellent, and there are moments of intensity that have extraordinary beauty. 'Four Songs' by Denis Browne [O.U.P.], written over ten years ago, have just appeared. We are grateful for the chance of knowing them more closely. Impossible to banish regret at the composer's too early departure, or vainly to seek some clue as to his probable worth had he run a longer course. These songs hint at so much. Denis Browne apprehended beauty with sure instinct. He knew, too, how to hand on the vision. Each song has it; a peculiar awareness, as though the composer were always alert, to miss no allusion however remote that the words might suggest. He was at the stage when a composer is also a scientist. That can be seen in the care with which he chooses some charming figure of accompaniment on which to float the voice part. He was not always successful, and it is not easy to explain why 'Gratiana' delights one so much. For it is unskillfully put together, and yet one of the loveliest songs of that time. A setting of Tagore's 'When I bring to you coloured toys' by John Alden Carpenter [Sch.] should sing well if carefully treated. It is conventional and could quickly spoil in the hands of a singer who took it at its face value only. 'Conventional' is surely the right description of two songs by the Hungarian Deszö d'Antalfy, though the convention (changing harmonies, a steep voice part) is newer than in the last-mentioned song. The English translation does not seem to have been made with an idea of ease in singing. There remain three more songs by English writers [Au.]. Leslie Cochran has set Thomas Hardy's 'The oxen' very pleasantly, with a varied rhythmic pattern, though the broadening on the last word is curious. 'The common street' by Eric Evenden has words as depressing to read as 'Metropolis' was to see. The music is highly descriptive, which means that it can make much of the more optimistic last lines of the sonnet. Herbert Brewer has set (as one of a 'Gloucestershire song-cycle') a gay tune to 'The miller and his cat.'

*Church music.*

W. G. Whittaker's 'Psalm CXXXIX' [O.U.P.] for chorus (much divided) and semi-chorus (Latin and German words) works over a large canvas. It is strong meat for the ordinary choral society, on the same plane of difficulty with Holst's 'Hymn of Jesus.' It is almost impossible to judge of its practicability without having heard it performed. Since it is unaccompanied, the basses will have a large responsibility in providing a sufficiently resonant foundation for the florid and extensive superstructure of the other voices. It will probably be found advisable to have double numbers for this lowest part. C. Kennedy Scott has edited and arranged Pergolesi's 'Stabat Mater' (female voices and strings) [O.U.P.]. This is more within the range of ordinary vocal capabilities. The translation from the Latin is clever, but in it there are many inversions which, though they read fairly poetically, when sung out run the risk of sounding trite. A 'Magnificat and Nunc Dimittis' by Cesar de Zachariis (16th century Italian, member of Hofkapelle at Munich) is printed by the Plainsong and Mediaeval Music Society. It is for four equal voices (T.T.B.B.). A motet for double unaccompanied choir by Charles Wood called 'Tis the day of resurrection' [Y.B.P.] is a joy to come across and must be the same to sing. The fine words are used as Charles Wood alone knew how, the part writing is vital, the whole thing goes forward without any hesitation and ends triumphantly. A great acquisition for choirs. From the O.U.P. come four more of W. G. Whittaker's edition of the Bach church cantatas, with English by C. S. Terry.

*Violin and Pianoforte.*

Bernard van Dieren is a composer who not only provides a fresh content for each new work but a fresh style as well. Here, in a 'Sonatina Tyroica' [O.U.P.], the work is held together by strict form, very rigidly held. After a first movement which is full of pleasant unexpected harmonic changes, there comes a second movement in slower time, which is nearer the early Beethoven. The alteration of manner is disconcerting. The last quick movement is exceedingly difficult, but must be exhilarating to play, as it is to hear. In editing Tartini's 'Variations on a gavotte by Corelli' [Sch.] Sam Franko has included that tiresome thing, a cadenza, this one by H. Léonard, doubtless very well done, but as is so often the case, out of place in a good composition. For school music there is an edition of a Schubert March [Au.], two useful pieces by Eric Thiman ('Cradle song') and Alexander Gifford ('The snowy-breasted pearl'). William Primrose has arranged Chopin's A flat Impromptu for violin and pianoforte (Strad edition).

*Pianoforte.*

Tcherepnine's 'Dix pièces gaies' [Ch.] are short but not easy. They are pretty, and in that way suitable for a child. But presumably they are to be played to a child, for they are too tricky to be played by one. The child may enjoy hearing these childish things, and the adult who plays them will have to pretend to do likewise. Their arbitrary

simplicity reminds one of the French 'Six.' Either Tcherepnine has been influenced by Poulenc, or they both have drunk at the same ancient source. Selim Palmgren takes up nineteen pages saying not very much, quite interestingly for the pianist, pleasantly for the audience, in his pianoforte sonata [Au.] written twenty-seven years ago and now published. Since then he has done a mass of pianoforte music, generally of the tuneful kind. It may be that in this sonata he is to be found at the parting of the ways. For there is a certain amount of thought behind it all, the ideas are worked out, there is some strength of feeling. Also there is that sweet melodious strain which is heard in much of what has come from him since, and which, since this early sonata, he has taken more account of than any other mode of expression. Two of 'Twenty-four concert études' by Aurelio Gionni [Sch.] have reached us for review. Both are difficult things, rather tedious to hear because of the poverty of melodic invention and harmonic change. But pianists would find them useful for loosening finger-joints. 'In the American manner' is refreshingly downright. It sets out to be superficial and succeeds perfectly. Again both tune and harmony are poor. Rhythm is better, but Gershwin or Rodgers know more about the job than Horace Johnson, the composer of this sketch [Sch.]. Roy Agnew's 'Capriccio' [Au.] is well done. There is not much to be said about it, for it says nothing itself. A good pianist could make it go. There is a little school music. 'Soldier tunes' arranged by Edgar Moy [W.R.] is for beginners, with pleasant drawings to look at while the practice hour goes by. 'Sweet Auburn' by Leonard Butler [Au.] turns out to be an agreeable set of short pieces, suitable for the second year. 'Springtide' by Edgar Moy [W.R.] is more advanced and more interesting than the former two. The first piece is delightful. In this set, as in so many others, the titles of the movements have nothing to do with the music and seem unnecessary. A simple number would serve.

*Operas, cantatas, ballets.*

John Barkworth's four-act opera 'Romeo and Juliet' (MacDonagh, Capdeville) has already received performance. It is a large and ambitious work. To play through this pianoforte score, without having seen the opera on the stage, is to have the impression of a mind behind it all that lives on past memories, having little in common with latter-day music. 'Ivanhoe' can show pages like this, although it is more reserved than Sullivan. The work seems well planned musically. In fact, here the music is all in all. Not that the stage action is to be thought of as weakly contrived. But the set arias and scenes are musically sufficient in themselves and it is probably this consideration which held the composer firmest. There is a great deal of beauty in the score, and the ending, with its fine choral writing, must certainly sound exquisite. With Arnold Bax, too, the music is everything. But in his 'Walsingham' for tenor solo, chorus and orchestra [Mur.] it is the last named medium that one needs to hear for full appreciation. A pianoforte score of a work such as this tells what may be about the harmonic structure, how words and melodies are fitted together, but the orchestral colour can but be guessed at, and this is of greatest importance with the music of Arnold Bax. The choral writing is very lovely, of extreme difficulty,

well worth hard study by choral societies, though few such bodies could afford an orchestra to tackle the rest. There is, in 'Hiawatha's childhood' by Bessie M. Whiteley [W.R.], a certain gaiety and strength that carries it through. This is a setting of Longfellow in which some Indian melodies are used, the whole worked up into an operetta. A school could use it easily. The same of Robert Chignell's 'Jackdaw of Rheims' [W.R.] as long as the choral class is fairly large, to tackle the varied and amusing part writing.

Lord Berners has long since been stigmatised as a wit. It all started with his 'Funeral march for a rich aunt' and his setting of that pigsty version of 'Du bist wie eine blüme.' Now he is expected to be brilliant and caustic, always taking off his elders, putting out his tongue at that which has been accepted by the majority. It is said that he has done this all the way through 'The triumph of Neptune' [Ch.] though it may be equally true that he finds a real pleasure in expressing himself in foreign languages. In 'Neptune,' which is jolly and exciting stuff, there is something to suit all tastes, Rossini, Wagner, Rimsky-Korsakov, Ravel, Chabrier, the English folksong school, and more. The workmanship is of the finest, up to that point in each of the little set movements when the thing begins to be too long drawn out. But it is generally sparkling, funny, unexpected. William Walton can do that sort of thing, however, better than Lord Berners. His 'Facade' (arranged with skill by Constant Lambert for pianoforte duet) [O.U.P.] shows that. His mind is more alert. Also he can control a movement better, balance more surely, do the whole thing with more finish. This suite for orchestra is what its composer possibly meant it to be, unpompous persiflage. But it has none of 'Neptune's' staleness, and the workmanship is as fine, the touch lighter and surer.

Sc. G.

## GRAMOPHONE RECORDS

THE last few months have seen such a wealth of music poured out for gramophonists that the task of selection is one of real difficulty. There can never have been a period like it in the history of this department of music, for even the great issues for the Beethoven Centenary did not exceed the present. The cause is only partly the providing in the new electrical recording of works previously recorded. Works which have never before found a place in the catalogues are being added in generous numbers. These remarks apply equally to the great companies in England, America and Germany.

### Columbia

**Orchestral.** At a cost of ten thousand pounds, the Columbia Company have recorded a mass of music as performed at the Bayreuth Festival in 1927. This company has contracted for the exclusive right to 'gramophonise' the official performances of Wagner at Bayreuth, and they have started off with what must surely be the largest album of Wagner yet offered the world, an album containing eleven discs, for which the price is £3 11s. 6d. More important, the recording is splendid. Orchestral music has gained more than any other by the new process, whereby performances in concert hall or theatre are conveyed to the recording room (instead of the players having to be in the cramped, echo-less studio, with need to play with a special kind of hard touch and insensitive nuance). We have had during the past year or so orchestral recordings which, given a good machine and the right needle, have made gramophone reproduction actually as good as concert performance; and the Columbia Company have seen to it that their Bayreuth recordings shall not be less good than the best of recent achievements. The operas included in this album are *Parsifal* (15 sides), *Siegfried* (3 sides), *Rhinegold* ('Entry of the Gods': 2 parts), and *The Valkyrie* ('The Ride': 2 parts). The conductors are Siegfried Wagner, Karl Muck and Franz von Hoesslin.

Paul Klenau about a year ago gave a tonally expressive and poetically imaginative interpretation of Debussy's *L'Après midi d'un Faune*. He now repeats this success with Debussy's *Iberia* (Royal Philharmonic Orchestra). Bruno Walter (Royal Philharmonic), whose genius for creating *vista* in orchestral tone is one of the joys of present day performances, interprets the 'Venusberg' music from *Tannhäuser* in a manner that gives to the climaxes

an exceptionally vivid passion. Sir Henry J. Wood (Queen's Hall Orchestra) and Sir Hamilton Harty (Hallé Orchestra) supply the Saint-Saëns *Danse macabre* and the 'Queen Mab' Scherzo from Berlioz's *Romeo and Juliet*: these are very neat performances.

**Solo Instruments.** Rather daringly, Percy Grainger records the Brahms piano sonata in F minor, Op. 5; but as soon as we have adjusted ourselves to the pianoforte tone (which is still not good in the gramophone), we see that his intrepidity was justified; the music must be stayed with a long time by the listener. The Brahms waltzes, Op. 39, as played by Edith Barnett and Vladimir Cernikoff, will find a wider acceptance than the sonata; the music of this lengthy piano duet is immediately attractive, and its more simple idiom is grateful to the gramophone. Ignaz Friedmann is good in the great Polonaise in A flat of Chopin, Op. 53, but the gramophone does not altogether welcome the bold tonal qualities of the music. The viola of Lionel Tertis is always welcome through the medium of the gramophone; his latest contributions are a *Berceuse* of Arensky and a Tartini fugue. Herbert Walton, adopting a steady tempo and a solid registration, proves that the *Fugue alla Giglia* of Bach is organ music that can be satisfactorily recorded; which is something that other organists have not done.

**Vocal.** I recommend Capiton Zaporozetz, the amazing Russian baas (*Drinking*, our old English song, and Moussorgsky's *Song of the Flea*); Harold Williams (*Water Boy*, and the negro spiritual, *Gwine away*); Mme. McCormac and Georges Thill (the duet from *Manon*, act 1); and two Italian opera scenes, the quintet, 'E scherzo' from Verdi's *Un ballo in Maschera* (with the tenor, Alessandro



Bonci) and the sextet from Donizetti's *Lucia di Lammermoor* (with the very high soprano, Maria Gentile).

#### Gramophone Company (H.M.V.)

**Orchestral.** Brahms, like Schumann no friend of the gramophone in his instrumentation, has at last found that the new systems and new processes agree with his style. But he also requires that the interpreter of his orchestral music shall be entirely in sympathy with it. Hermann Abendroth most certainly is this; and for result we have a most welcome recording of the fourth symphony. Only here and there does the scoring fail to become as clear to the ear as it is to the eye (e.g., first movement: the inner wood wind and horns in the loud passage that follows at once upon the second subject, bars 73-79; and the little passage, bars 210-226, that follows upon the last climax of the development, though in this case it is rather a matter of more or less unpleasant tone). This recording of the E minor symphony will do more good for the music of Brahms than any other. The orchestra is the L.S.O.

The same orchestra, conducted by Albert Coates, provide a tremendous recording of Prokofiev's tremendous music to *The Love of the Three Oranges*: March, Scherzo and Waltz Scherzo. The mass of the tone is amazing. The music will be chaotic to the uninitiated ear at first; then it will clarify itself, for it is not essentially complex. But from the first hearing it should grip the listener.

Cortot, Sir Landon Ronald, and the L.S.O. bring into the new process the *Variations symphoniques* of César Franck, an addition that might have been made last year, so steady is the quiet popularity of the work. Leo Stokowski (Philadelphia Symphony Orchestra) does the same with the *Rienzi* Overture: he is one of the foremost orchestral conductors of our generation.

**Solo Instruments.** Evelyn Howard-Jones, the Beethoven *Eccosaises* for piano: delightful little dance pieces; Violet Gordon Woodhouse, the *Italian Concerto* and some miniatures by Bach, played on the harpsichord; Thibaud (the 15th of the Brahms waltzes and Debussy's *La fille aux cheveux de lin*) and Isolde Menges (the Chopin *Nocturnes* in E flat, and the Bach *Aria* for the G string), in violin solos; and Thibaud, Casals, and Cortot playing the Haydn piano trio which contains the 'Gipsy Rondo'—these are the pick of the recent H.M.V. solo and chamber music records.

**Vocal and Choral.** Four solo singers are conspicuously good in their recent work: Elizabeth Schumann (Strauss's *Wiegenlied*), Maartje Olfers (the traditional song, *O du Fröhliche*), Apollo Granforte (the Torreador's song from *Carmen*), and Eric Marshall (Rachmaninoff's *Heart's Secret* and *In the Silent Night*). The Bach Cantata Club, under C. Kennedy Scott, sing that cantata of Bach's, *Jesu meine Freude*, which is, for those who appreciate the beauty of the music and the significance of the composition, one of the most moving and important things in the entire range of the art.

#### Parlophone

**Orchestral.** The first two movements of the anonymous late eighteenth century symphony, discovered at Jena some fifteen years ago and attributed on certain evidence to Beethoven, are recorded by the Berlin Opera House Orchestra, under Dr. Weissmann. The music is charming enough, apart from the interest accruing from the ascription to Beethoven; and one hopes the other two movements are to follow. The same performers play the Polonaise from Boris Godunov and the *Figaro* Overture. Franz Schreker and the Grand Symphony Orchestra play the Bizet *L'Arlesienne* Suite, achieving in the slow movement for strings one of those ideal pieces of gramophone recordings which one never forgets. George Széll and the Berlin orchestra do well with one of the overtures to Cornelius' *Barber of Bagdad*.

**Solo Instruments.** Let every lover of pure music acquire the Handel sonata for viol da gamba and harpsichord (in G major) which is played upon these instruments by Paul Grümmer and Anna Linde. The harpsichordist has previously proved the perfection of her art through a number of Parlophone harpsichord solos. Until we have heard viol da gamba and harpsichord together, we do not know what musical joys were common in the eighteenth century.

**Vocal.** The following songs are recommended of those sent out in October, November and December by this company: Meta Seinemeyer and Tito Pattiera (duet from the first act of Giordano's *Andrea Chénier*; Richard Tauber (Schubert, Schumann, etc.); Emmy Bettendorff (six numbers from Schumann's *Frauenliebe und leben*); and (chiefly as a thing of entirely novel character) the boys of the Hofburg Chapel Choir, Vienna.

S. G.

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